THE SCHOOL OF ARABIC

SUMMER 1998

The Language Schools

MIDDLEBURY COLLEGE

The School of Arabic

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
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Summer 1998

Nine-Week Session
June 12 - August 14
Total Fees: $5,800
(Tuition $3,800; Board $1,430; Room $570)

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Letter from the Director

Dear Students,

Ahlan wa sahlan wa miit marHaba!

It gives me great pleasure to welcome you to our school and share with you some information about our program for the 1998 summer session.

Middlebury's School of Arabic was founded in 1982 and has since evolved to become one of the most renowned programs for the study of Arabic language and culture worldwide. The school has played a key role in promoting the teaching of Arabic language and culture in the U.S. and in developing teaching approaches and materials that reflect the latest trends in foreign language pedagogy. Our program emphasizes the teaching of all language skills, including culture, within a communicative and functional framework. Over the past seven years, the school has produced *Al-Kitaab* Arabic textbook series that is based on the Middlebury "philosophy of teaching." The first three books in this series have been published and are being used at a large number of institutions in the United States and abroad; the fourth book is now in development. In addition, the school is currently involved in developing new tools for placement assessment and teaching materials for listening comprehension that incorporate the use of new technology. These efforts reflect the school's ambition to be on the cutting edge in the field of Arabic language teaching.

The Arabic School offers a unique experience that has been praised by nearly every student and faculty member who has participated in the program. One ingredient important to the success of our program is its unparalleled intensity. In addition to the five daily contact hours in class, students are exposed to the language continuously through films, lectures, cultural events, and, of course, the trademark Middlebury Language Pledge that requires students to use only Arabic throughout the program. This constant exposure to the language both inside and outside the classroom reinforces the acquisition process and provides ample opportunities to learn about the cultural, artistic, and social life of the Arab world.

Another enriching aspect of the Middlebury Arabic program lies in the commitment and diversity of our student body. Since its first days, our school has managed to attract serious and committed students from institutions of higher education in the U.S., Europe, and the Middle and Far East. The remarkable motivation and stamina of our students have contributed greatly to the success of our program, and I am certain that the 1998 student body will be no different.

More than any other single factor, however, it is the dedication and energy of the faculty that makes the Arabic School so successful. Our faculty come from some of the best Arabic programs in the U.S. and abroad. Their exclusive commitment to teaching during the summer ensures that the students are getting the best quality of instruction, and they give of their time and themselves to ensure that students' needs are met. The interaction between students and faculty in our program extends beyond the classroom to the cafeteria, field trips, and recreational sports. Individual attention and continuous contact reinforce the classroom experience and allow for faster learning and better retention of the language.

The Middlebury program is challenging and requires total commitment from students and faculty, a great deal of personal flexibility, and the ability to adapt to a communal lifestyle. It also requires a positive attitude and a good sense of humor on the part of everyone. Despite the rigorous nature of the program, however, at the end of the summer all students feel a very strong sense of achievement. I myself have enjoyed the Middlebury experience a number of times as a faculty member and as a director. The 1998 summer session will be my last as Director and as I look to it, I want to make sure that it will be one of the most challenging and enjoyable summers ever at Middlebury. I look forward to working with those of you who decide to take the Middlebury plunge and become part of this unique Arabic experience.

wa ilaa liqaa'in qariib inshaa'allaah!

Mahmoud Al-Batal
Director

The School of Arabic

The School of Arabic offers elementary, high elementary, intermediate, high intermediate and advanced courses in the nine-week summer session. The curriculum emphasizes reading, listening, speaking, culture and writing skills, all of which are practiced daily. It uses a communicative and functional approach to the study of Arabic using a wide-ranging collection of authentic materials.

The main focus of the school is the teaching of Modern Standard Arabic (*al-FuSHaa*). In 1991, colloquial Arabic was added to the school's curriculum in response to a growing need to bring students to oral and aural proficiency for a broad range of professional and personal goals.

The material covered and the level of proficiency achieved in one summer at the Middlebury School of Arabic is generally considered equivalent to at least one academic year's work at most other institutions. Student progress is evaluated through the administration of written and oral proficiency tests at the beginning and end of each session.

The school has its own language lab with a selection of tapes for work on listening skills. In addition, students have access to word processing in Arabic at the Middlebury College Computer Center, where a number of Macintosh computers equipped with the *Nisus* Arabic word-processing program are made available to students.

The Middlebury College library houses a modest Arabic collection which students may use for outside reading and class research. The school also has an extensive collection of authentic audio and video tapes and films from many parts of the Arab world.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours. Each level offered in the nine-week session of the School of Arabic awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process accompanies admissions materials published by the Language School each year.

Graduate Internships

The School of Arabic will offer two graduate internships in the summer of 1998. One of these internships will be named the **Cheryl Pinkerton Internship** in memory of a member of the school's family who passed away before she could join us as a Graduate Intern in Summer '97.

Graduate interns audit the advanced level class, observe the school's faculty in operation, and help in correcting homework and preparing materials. In addition, they are expected to tutor beginning-level students. Eligible candidates must have served as teaching assistants at their home institutions or have career interests in the teaching of Arabic. Candidates must also possess advanced language proficiency.

The school will provide interns with full room and board and a small stipend for the nine-week summer session. Interns will be expected to cover their own travel expenses to and from Middlebury College. For further information about these internships, please write to the School of Arabic at Middlebury College.

Enrollment

Upon acceptance, all students must pay a $200 **non-refundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 1999 summer session will be available in the fall of 1998 from:

The School of Arabic
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

Administration, Faculty, and Staff

Director: MAHMOUD AL-BATAL. Associate Professor of Arabic, Emory University. Ph.D., University of Michigan

Director Designate (effective September '98): NABIL M. S. ABDELFATTAH, Lecturer in Arabic, University of California, Berkeley. Ph.D., University of Texas at Austin.

Coordinator: AMY COMES

Bilingual Assistant: CHRISTOPHER TOENSING. Ph.D. candidate, Georgetown University. M.A., Princeton University.

Instructional Materials Assistant: LARA DEEB, Ph.D. Candidate, Emory University. B.A., Brown University

Faculty (Incomplete list)

MAHMOUD IBRAHIM ABDULLAH. Lecturer in Arabic, Washington University, St. Louis. Ph.D. candidate, M.A., Essex University.
DALIA ABOU-HAGAR. Teaching Fellow, Ph.D. candidate, University of Pennsylvania. M.A., The American University of Cairo.
SINAN ANTOON. Teaching Fellow, Ph.D. candidate, Indiana University. M.A., Georgetown University.

AMIN BONNAH. Assistant Professor of Arabic, Georgetown University. Ph.D., Georgetown University.

KRISTEN BRUSTAD. Assistant Professor of Arabic, Emory University. Ph.D., Harvard University.

DRISS CHERKAOUI. Lecturer in Arabic, College of William & Mary. Ph.D., Sorbonne Nouvelle, Paris III.

JOHN ISKANDER. Teaching Assistant, University of California, Santa Barbara. Ph.D. Candidate, UCSB. M.A., UCLA.

AHMAD KAROUT. Instructor of Arabic, French Institute for Arab Studies, Damascus, Syria. Diplome in French Literature, University of Damascus.

HANAA EL-KILANY. Teaching Fellow, Ph.D. candidate, University of Pennsylvania. M.A., The American University of Cairo.

MANDY McCLURE. Ph.D. candidate, Indiana University. M.A., University of Texas, Austin.

DAVID NANCEKIVELL. Ph.D. candidate, Harvard University. M.A., Laval University, Quebec, Canada.

NADA SAAB. Lecturer in Arabic, Princeton University. Ph.D., Candidate, Yale University.

IMAN SAAD EL-DIN. Instructor of Arabic, American University in Cairo. M.A., the American University in Cairo.

CHRISTOPHER STONE. Teaching Fellow, Ph.D. candidate, Princeton University. M.A., Princeton University.

Program of Studies

Students are placed in the following levels based on scores from written and oral proficiency exams which are administered at the beginning of the summer session.

101-102-103-104 Elementary Arabic (Level 1)

The beginning level is designed for students with no prior knowledge of Arabic. The alphabet, sounds, and basic greetings are introduced in one week, after which students begin reading, speaking and listening to prepared and authentic materials.

Classroom instruction continues for five hours per day, in addition to work in the language lab and written assignments. Students should expect to spend between five and six hours per day preparing assignments and studying outside the class. From the outset, the medium of instruction is Arabic. (4 units)

Required Texts:

1) *Alif Baa: An Introduction to Arabic Letters and Sounds,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.

2) *Al-Kitaab fii Taᶜallum al-ᶜArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.

3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

197-198-199-200 High Elementary Arabic (Level 1.5)

This course is designed for students who have had some exposure to Arabic, either through living in an Arab country or through a short period of formal study, but who have not reached the intermediate level of proficiency. The course assumes full control of the writing and sound systems of the language. Emphasis here is placed on the expansion of vocabulary and grammatical structures to allow students to begin functioning with the language in a variety of situations. Materials used at this level are drawn from both the

elementary and intermediate levels. Students at this level are expected to use Arabic from the beginning of the session, and classes are conducted entirely in Arabic.

There are five hours of classroom instruction per day. Students are also expected to spend five to six hours on assignments and study outside of class. (4 units)

Required Texts:

1) *Al-Kitaab fii Taᶜallum al-ᶜArabiyya : A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

201-202-203-204 Intermediate Arabic (Level 2)

Students who are placed in the intermediate level have normally taken one to two years of college-level Arabic and have a rudimentary knowledge of the structure of the language. Objectives at this level include active mastery of all basic grammatical structures, expansion of vocabulary, and further development of reading, listening, speaking and writing skills so that the students can handle a variety of communication tasks and authentic materials.

Classes meet for five hours per day. In addition, work outside of class requires an average of five to six hours every night. (4 units)

Required Texts:

1) *Al-Kitaab fii Taᶜallum al-ᶜArabiyya : A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *Al-Kitaab fii Taᶜallum al-ᶜarabiyya, Part II,* by Brustad, Al-Batal, and Al-Tonsi, Georgetown University Press, 1997.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

301-302-303-304 High Intermediate Arabic (Level 3)

This course is designed to allow accelerated learning for intermediate students who bring with them a

more solid background in Arabic than students in Level 2. The general objectives of this level include the active mastery of basic and complex grammatical structures, the ability to handle a variety of communicative tasks successfully, the ability to understand sustained authentic written and aural texts, and the ability to produce expository and argumentative discourse.

Classes meet for five hours per day (including one hour for colloquial.) In addition, work outside of class requires an average of five to six hours a day. (4 units)

Required Texts:

1) *Al-Kitaab fii Taᶜallum al-ᶜarabiyya, Part II,* by Brustad, Al-Batal, and Al-Tonsi, Georgetown University Press, 1997.
2) *Al-Kitaab fii Taᶜallum al-ᶜarabiyya, Part III (Preliminary Edition)* , by Brustad, Al-Batal, and Al-Tonsi.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

401-402-403-404 Advanced Arabic (Level 4)

Students accepted at this level are expected to have mastered basic grammar and word mechanics and possess an Intermediate-High oral proficiency rating in Standard Arabic. The course is designed to have students attain advanced proficiency in the skills of reading and listening comprehension, writing, and speaking. Students can expect to be able to read, write, and discuss a wide variety of complex academic and intellectual subjects by the end of the session. Reading and listening activities for the course consist exclusively of authentic materials on various contemporary topics in language, literature, and the social disciplines. Special emphasis at this level is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices.

Classes meet five hours a day (including one hour for colloquial,) and students should expect to spend five to six hours outside class on assignments and preparation. (4 units)

Required Texts:

1) *Al-Kitaab fii Taᶜallum al-ᶜarabiyya, Part III (Preliminary Edition)* , by Brustad, Al-Batal, and Al-Tonsi.

2) *Adawaat al-RabT* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994
3) *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.
4) A variety of additional texts selected by instructor(s)

Electives in Colloquial Arabic

As part of the curriculum, each student at the High Intermediate and Advanced levels (levels 3 and 4) is required to choose one colloquial elective course which meets four hours per week in addition to the regular course load. These electives represent a basic component of the curriculum at these levels and provide important cultural, as well as linguistic, exposure. They are **not optional** and are **not separate courses** for which students receive separate credit or separate grades. A student's performance in the chosen elective contributes to the determination of her/his final overall grade for the course.

The elective offerings vary from year to year based on student interest and the availability of instructors. The courses that were offered during the 1997 session were:

(1) Elementary Egyptian Arabic
This course is designed to expose students to the basics of Egyptian Colloquial so as to allow them to function in daily life situations.

(2) Intermediate Egyptian Arabic
This course is intended for students who have had some exposure to Egyptian Colloquial. Special emphasis in this course will be placed on the use of audio-visual materials.

(3) Elementary Syrian Arabic
This course is designed to expose students to the basics of Levantine Arabic, allowing them to function in daily-life situations.

(4) Intermediate Syrian Arabic
This course is intended for students who have had some exposure to Syrian Colloquial.

Students in lower levels are exposed to colloquial Arabic as part of their curriculum as well as outside the classroom, but do not take a separate course in dialect.

Clubs

In addition to regular coursework, students above the first level are also required to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs in the 1997 summer session included the following:

(1) Arabic Music and Dance Club: Students worked on learning Arabic songs and folk dancing.
(2) Literature Club: Students read selections from modern literary works in fiction and poetry.
(3) Political Club: This club focused on discussions (in an informal setting) of current political affairs in the Arab world.
(4) "Turath" (Heritage) Club: Students read and discussed various Arabic texts from early and medieval periods.
(5) Cinema Club: Students watched an Arabic film every week and discussed its cultural and artistic content.
(6) Qur'an Club: This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation *(tajwiid)*.
(7) Journalism Club: Students produced a bi-weekly wall newspaper with news, editorials, jokes, entertainment, etc.
(8) Radio Club: Students in this club produced a weekly one-hour Arabic radio program that was broadcast on the Middlebury College radio station. The program included interviews, local and international news, weather, and music.

Elementary level students form their own club for the first half of the session and join the other clubs for the second half.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Languages and International Studies
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Languages and International Studies, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

THE CHINESE SCHOOL

1998

The Language Schools

MIDDLEBURY COLLEGE

The Chinese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5520

Summer 1998

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Total Fees: $5,800
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The Chinese School

The Chinese School offers a nine-week intensive program each summer with courses in modern Mandarin at the beginning, intermediate, and two different advanced levels, and one course in beginning classical Chinese. These courses are designed to help learners develop and improve their listening, speaking, reading, and writing skills. The curriculum at all levels also aims at helping learners acquire and expand their knowledge of Chinese culture.

Total Immersion - In the context of complete immersion in an intensive Chinese language environment, students will have ample opportunities to acquire and improve their ability to communicate in both spoken and written chinese. Teachers and students adhere to a strict "Chinese Only" language pledge. Students will be exposed to texts prepared both in traditional and simplified characters and to a variety of vocabulary and usages current in both mainland China and in Taiwan. Language learning activities, to be conducted both in a outside of class, include various types of drills and simulations of real life situations requiring the use of spoken and written Chinese. These exercises, which emphasize the development of good language learning strategies, also seek to help students become more resourceful learners and successful users of Mandarin Chinese.

Intensive - Students should anticipate devoting a great deal of time to study and practice in addition to their scheduled four hours of classes Monday-Friday. It is not advisable for students to plan to spend weekends away from Middlebury, nor to have any other obligations during the nine-week session. For relaxation and addtional opportunities to learn the language and the culture, students will participate in many weekly extra-curricular activities such as movies, lectures, picnics, sports, calligraphy painintg, Tai-Chi, Chinese chess, drama, singing, poetry recitation, cooking, radio broadcasting.

Rigorous Assessment - Students (other than beginners) will take entrance proficiency tests for

placement purpose and exit proficiency tests to determine progress made during the summer. Throughout the course, students will be rigorously assessed and their progress will be carefully monitored.

Low Faculty-Student Ratio - The average faculty-student ratio in the Chinese School is approximately one to six. The faculty is recruited upon the basis of excellence in teaching Chinese as a foreign language. Most faculty members grew up in China or in Taiwan, with one or two non-native instructors having near-native proficiency in Chinese. All the teachers live in the same Chinese language residence hall as the students and take their meals together with them in a Chinese language dining hall, thus the faculty and Chinese-speaking staff inteact with the students in Chinese on a daily basis including weekends.

Credit

Credit is defined in terms of units. One unit equals three semester hours. Courses offered in the nine-week session of the Chinese School award four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application accompanies materials published by the Language School each year.

Scholarships

The following scholarships have been established in honor of former faculty of the Chinese School: The Ta-Tuan Ch'en Scholarship and The Feng Ming-Huei Scholarship. Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.

Enrollment

Upon acceptance, all students must pay a **non-refundable** $200 enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 1999 summer session will be available in the Fall of 1998 from:

The Chinese School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5220
languages@middlebury.edu
http://www.middlebury.edu/~ls

Administration, Faculty, and Staff

Director: T. RICHARD CHI. Professor of Chinese, University of Utah. Ph.D., UCLA.

Adviser: JOHN BERNINGHAUSEN. Professor of Chinese, Middlebury College, Ph.D., Stanford University.

Lead Instructors:

Beginning Chinese (Level I): MEIQING ZHANG. Lecturer in Chinese, Brown University. M.A., Brown University.

Intermediate Chinese (Level II): WEINA ZHAO. Lecturer of Chinese, Wellesley College. M.A., Clark University.

Advanced Chinese I (Level III): JINGHUA YIN. Assistant Professor of Chinese, University of Vermont. Ph.D., St. Louis University.

Advanced Chinese II (Level IV): KAI LI. Lecturer of Chinese, Oberlin College. B.A., Beijing University.

Classical Chinese (Level V): GREGORY CHIANG. Senior Lecturer in Chinese, Middlebury College. M.A., University of Vermont.

Administrative Staff

ANNA SUN, Coordinator

LISA LIN, Assistant to the Director

CHAD KNAPP, Bilingual Assistant

Courses

101-102-103-104 Beginning Chinese (Level I) Zhang and staff

This course is designed to help students develop functional language ability in spoken and written Mandarin Chinese in order to meet the basic needs in their personal and academic lives requiring the use of Chinese.

Activities designed for the course include intensive drills on sounds and tones, vocabulary, grammatical constructions, and traditional and simplified characters in meaningful contexts. There is extensive practice in using Chinese in culturally authentic situations. Both pedagogically prepared texts and authentic materials including a wide variety of realia will be used in this course.

Required Texts: T. Richard Chi, *Beginning Mandarin Chinese: The Textbook,* and *Beginning Mandarin Chinese: The Workbook,* both forthcoming; Boston: Cheng & Tsui Company.

Recommended Dictionary: *Concise English-Chinese Chinese-English Dictionary,* New Haven: Commercial Press.

201-202-203-204 Intermediate Chinese (Level II) Zhao and staff

This course is designed for students who have successfully completed a rigorous one-year college course in spoken and written Mandarin Chinese, or its equivalent. While many of the linguistic tasks students will learn to handle are similar to those of Level I, the level of language required to carry out these tasks is more advanced. In this course, students will be required to comprehend and produce paragraph-level Chinese.

Rigorous practice of spoken and written Chinese in complex communicative activities will be complemented by intensive drills to fine-tune pronunciation, expand vocabulary, and internalize more complex grammatical constructions. Students will also do intensive reading of expository writings on a variety of cultural topics. This course is conducted in Mandarin Chinese.

Required Texts: T. Richard Chi, *Intermediate Mandarin Chinese: The Textbook*, and *Intermediate Mandarin Chinese: The Workbook*, both forthcoming; Boston: Cheng & Tsui Company.

Recommended Dictionaries: *A New English-Chinese Dictionary,* Seattle: University of Washington Press. *A New Chinese-English Dictionary*, Seattle: University of Washington Press.

301-302-303-304 Advanced Chinese I (Level III) Yin and staff

Designed for students who have completed two years of college-level training in Chinese, this course aims at helping students solidify their ability to comprehend and produce paragraph-level Chinese. It seeks to enable students to understand face-to-face conversations as well as to comprehend both spoken and written Chinese in the formal *shumianyu* Chinese on most familiar topics, give factual accounts, and write various types of correspondence, simple essays and reports. Authentic materials, including newspaper reports and radio and TV broadcasts, will be used in this course. The course is conducted entirely in Mandarin Chinese.

Required Texts: Bai, *Beyond Basics* , Boston: Cheng & Tsui Company. Teng, S. and Perry, *Taiwan Today*, Boston: Cheng & Tsui Company. Liu, Irene and Li, Xiaoqi, *A Chinese Text for a Changing China*, Boston: Cheng & Tsui Company. Liu, Irene, *Under the Bridge: A Study Guide for the Film,* Boston: Cheng and Tsui Company, Boston.

Recommended Dictionaries: *A New English-Chinese Dictionary*, Seattle: University of Washington Press.

401-402-403-404 Advanced Chinese II (Level IV) Li and staff

This course is designed to help students comprehend and produce discourse-level Chinese characterized by factual as well as abstract elaboration on most familiar and some unfamiliar topics. Authentic materials are used exclusively, and the course is conducted in Mandarin Chinese. It is designed for students who have completed three years of training in all four skills.

In this course, students will read rigorously both literary and non-literary texts written in advanced *shumianyu* language on a wide range of topic areas related to current events, social sciences, history and literature. Students will be required to write extensively in the expository style, and their written work will be corrected and discussed in individual sessions.

Required Texts: Ling, Vivian, ed., *The Independent Reader*, Tapei: IUP.

Recommended Dictionaries: *A New English-Chinese Dictionary*, Seattle: University of Washington Press.

501-502-503-504 Classical Chinese (Level V) Chiang

This course, conducted entirely in modern Mandarin, is an introduction to classical Chinese. It is designed for students with no previous training in the classical language but with a minimum of three years of training in modern Mandarin. While the focus of the course is on training students to read classical Chinese, the method of instruction serves simultaneously to enhance proficiency in the vernacular. Comparisons will be made between the classical Chinese and modern Mandarin between the classical Chinese and modern Mandarin in the areas of lexicon, syntax, semantics and cultural context. Materials to be covered in this course are selected from the vast store of classical texts, ranging from the Analects of Confucius to nineteenth century court documents. All lessons will be accompanied by audio tapes placed in the language laboratory.

Required Texts: Chiang, Gregory, *Classical Chinese: A College Reader.* Hsieh, Ping-ying et. al., *Reader on Four Books*, San-min Book Company, Taipei.

Recommended Dictionaries: *Xiandai Hanyu Cidian,* Commercial Press, Hong Kong; *Concise Dictionary of Classical Chinese*, Zhonghua Book Company.

Cultural Activities

Each summer, the Chinese School offers a wide variety of lectures, films and performances from China, Hong Kong, and Taiwan. Classes in various aspects of Chinese culture are also offered in addition to the regular coursework. These classes meet in the afternoons once a week for an hour and are determined by student interest. In the 1997 summer session, classes in Chinese Calligraphy, Folk Singing, T'ai Chi, Regional Cooking and Radio Broadcast were offered.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
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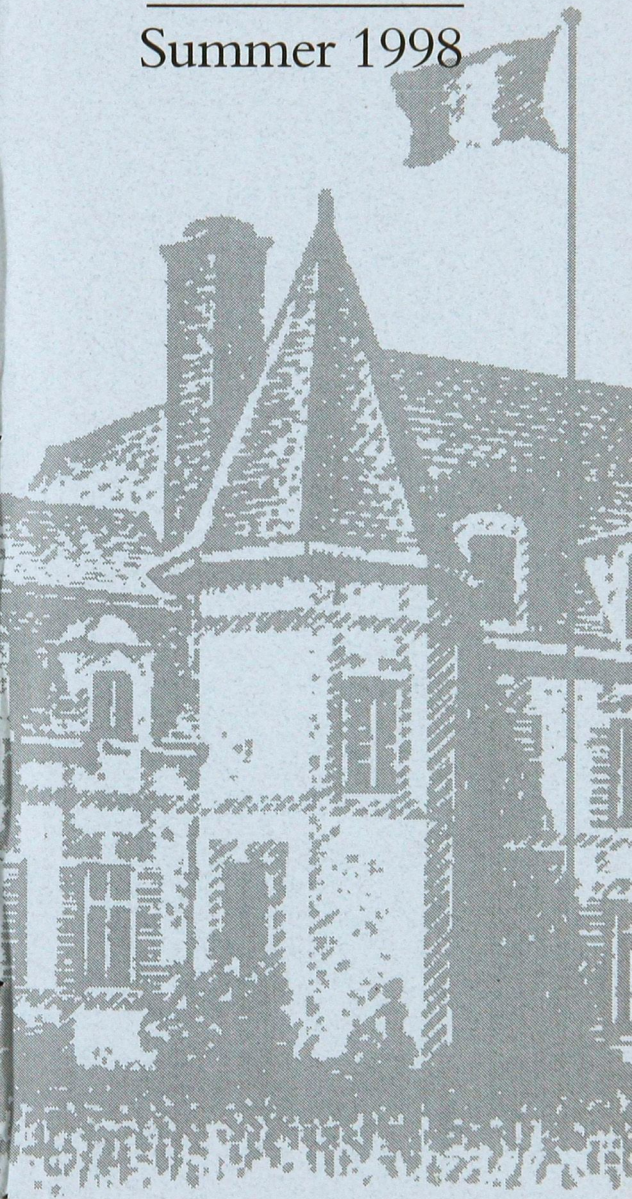
MIDDLEBURY COLLEGE

Ecole française

Summer 1998



764 Cours-atelier de l'écrivain en résidence *(Writing today)* 1 unit.

Civilization

531 Communiquer et vivre avec les régions de France (vie culturelle et professionnelle) *(French for special purposes, civilization)* 1 unit.
631 Etre citoyen français aujourd'hui *(Civilization)* 1 unit.
632 Affaires, destination France, destination ALENA *(Business French, the Francophone world)* 1 unit.
633 De Lutèce au Grand Louvre, le roman d'une ville *(Art and society)* 1 unit.
637 Ce que nous dit la caméra ou la société française vue par le jeune cinéma d'aujourd'hui *(Cinema and civilization)* 1 unit.
731 La Francophonie, histoire d'une langue et géopolitique *(Language, civilisation, societies, international relations)* 1 unit.
732 La société française: microcosmes et macrocosme *(French society and microsocieties today)* 1 unit.

Pedagogy

592 Enseigner le Français Langue Etrangère, réflexions théoriques et interventions en salle de classe sur le thème de l'oral *(Teaching French as a Foreign Language, from theory to practice)* 1 unit.
593 Atelier de réflexion et de création sur la place de la musique dans la classe de langue *(Music in the classroom)* 1 unit.
691 Enseigner le français aux débutants aux Etats-Unis *(Pedagogy: Teaching beginners' French)* 1 unit.
696 La Ville *(Pedagogy and civilization)* 1 unit.

- Technologie, langue et société (Atelier) pas de crédit.
- Rencontres de recherche DML (hedomadaire) pas de crédit.
- Atelier DML (hebdomadaire) pas de crédit.

Ateliers / Workshops

The professional development workshops for teachers of French meet for three weeks, three hours a day, and lead to collective and individual production as well as practice. Participants are expected to observe the Middlebury Language

Cours gradués/Graduate Courses: De la Maîtrise au DML

A normal load is three courses (nine semester hours), selected on campus in consultation with the director or associate director. To receive the M.A degree, a student must complete a total of twelve units (representing an equal balance of courses in linguistics, literature, civilization and pedagogy - for teachers of French) during summer sessions on the Vermont campus, or by taking 3 units during a summer session and completing the requirements during a full academic year in Paris.

Language

501 Linguistique, langage et communication *(Understanding language, linguistics and communication in French)* 1 unit.
502 Linguistique française: sémantique, ambiguités, interprétations *(Theories and meaning in French linguistics)* 1 unit.
503 L'expression orale dans les métiers de la communication *(Advanced oral)* 1 unit.
504 Anglais/français, des mots aux sens *(Translation)* 1 unit.
512 Le Petit Conservatoire *(Language and theater)* 2 units.
618 D'une langue à l'autre, d'une culture à l'autre *(Advanced translation)* 1 unit.
711 Sémiotique textuelle *(Semiotics)* 1 unit.
712 L'écriture en chantier *(Creative writing I)* 2 units.

Literature

562 Pratique et plaisir du texte *(Textual analysis)* 1 unit.
563 Textes français et histoire littéraire *(Literature, history and society)* 1 unit.
564 Littérature et civilisation: Le Québec *(Literature and civilization)* 1 unit.
565 Littérature et civilisation: La Louisiane française *(Literature and civilization)* 1 unit.
761 Deux approches complémentaires du texte littéraire: critique génétique, critique thématique *(Towards research in literature)*. 1 unit.
762 Voix de femmes, les grands écrivains-femmes en France du Moyen-âge à nos jours *(French women writers)* 1 unit.
763 De la Négritude à la Créolité (From Négritude to Créolité) 1 unit.

Welcome to the French School !

Message de bienvenue du Directeur
de l'Ecole française

Now in its 82nd year, l'Ecole française continues to offer Middlebury excellence with a French touch. This quality of experience is why our program is chosen as uniquely rewarding. It is what inspires our efforts each year to create just the right linguistic environment to meet your demands. And it encourages us to adjust our immersion program not only to a changing world of learning and teaching languages, but also to the evolution of French Studies in this country and abroad.

L'Ecole française a toujours réussi dans la mission que ses créateurs s'étaient fixée: répondre à vos besoins tout en donnant corps à son ambition de représenter et d'exprimer l'excellence en matière d'apprentissage et d'enseignement du français. Je souhaite que vous trouviez dans les programmes dont suit une brève description, les cours et les activités qui correspondent le mieux à vos attentes et qui sont l'expression de notre mission.

N'hésitez pas à en parler également à vos amis et à vos connaissances de travail ou d'étude.

I invite you to take a look at this year's program; perhaps you or someone you know will find it irresistible.

Jean-Claude Redonnet
Directeur

Cours sous-gradués/Intensive Language courses

Daily activities include four hours of classroom instruction plus additional work in the language laboratory, multimedia rooms and course-related seminars and activities. The course of study carries 3 units (the equivalent of nine semester-hour credits):

I. DEBUTER (*Beginning French*)

101-102-103 Français intensif pour débutants *(Intensive French for Beginners)* 3 units.
201-202-203 Français intensif pour faux-débutants *(Early-Intermediate French)* 3 units.

II. VOIR ET REVOIR (*Intermediate*)

211-212-213 Français intermédiaire *(Intermediate French)* 3 units.

III. MAITRISER LANGUE ET CULTURE
(Upper-Intermediate and Advanced)

301 Contacts en contexte, oral et culture *(Oral French)* 1 unit.
303 Grammaire et structures *(French grammar)* 1 unit.
311 Ecrire *(Composition)* 1 unit.
312 Le français dans tous les sens *(French in every sense of the word)* 1 unit.
314 Le langage de la publicité, langage chic, langage choc *(Language and society)* 1 unit.
412 Du corps au langage (cours-atelier) 2 units.
431 Les musiques francophones *(Music of the Francophone world, music and civilisation)* 1 unit.
432 Corps, espace, réalité, du Réalisme à l'Impressionnisme en France au XIXème siècle *(Art and civilization)* 1 unit.
433 Savoir être ! Moeurs et savoir vivre en France *(Historical and sociological approach to social interaction in France)* 1 unit.
434 Du texte à l'image, littératures et cinémas de la francophonie, écrit, cinéma et multimédia (cours-atelier) *(A global approach to Francophone literature and cinema)* 2 units.

Pledge, and they are encouraged to interact with the students and faculty of other French School programs while taking advantage of the many free social, cultural, and recreational opportunities offered by the school.

794 Stage multimédia: Le multimédia: pourquoi et pour quoi faire? *(Exploring, using and creating multimedia materials via CD-ROMs and the Web: how and what for?)*
1 unit (jeudi 2 juillet - mercredi 22 juillet).

797 Stage théâtre: De l'oeuvre à la scène (*Candide* de Voltaire)
1 unit (vendredi 24 juillet- jeudi 13 août).

Activités, enrichissement linguistique et culturel

Les cours sont suivis et complétés par des activités (conférences, séminaires, ateliers, visites, etc) destinées à apporter un enrichissement linguistique et culturel. Ces activités sont ouvertes à tous et ne conduisent pas à l'obtention de crédits. L'inscription à certains cours entraîne l'appartenance aux groupes d'activité ou de création qui lui sont liés. Mais les groupes sont également ouverts à toute la communauté de l'Ecole française dans la limite des places. On peut citer :

- le Cercle des cinéphiles
- le Choeur de l'Ecole française
- l'Atelier du peintre
- le Comité de rédaction de *La Gazette*
- le Cabaret et les manifestations culturelles
- les productions scéniques des ateliers 'Corps et Langage', 'Le Petit Conservatoire', 'De l'Oeuvre à la Scène'
- la Radio-campus
- les Soirées de la Chanson

For complete course descriptions
please consult our Web pages at:
http://www.middlebury.edu/~ls/Ecole_francaise

Ecole française

(The French School)

Middlebury College
Middlebury, Vermont 05753

Coordinator: Beverly Keim

telephone number:(802) 443-5526
fax: (802) 443-2075
e-mail: keim@flannet.middlebury.edu

Seven-Week Session

June 26 - August 14, 1998
Total: $4,410
Tuition $2,860; Board $1,100; Room $450

Six-Week Graduate Session

June 29 - August 14, 1998
Total: $4,320
Tuition $2,860; Board $1,050; Room $410

Three-Week Professional Development Workshops for Teachers of French

I. Multimédia July 2 - July 22, 1998
II. Théâtre July 24 - August 13, 1998
Total (each): $1,705
Tuition $975; Board $525; Room $205

THE FRENCH SCHOOL

1998

Professional Development Workshops in

Multimedia

Theater

The Language Schools
MIDDLEBURY COLLEGE

Professional Development Workshops

The French School of Middlebury College is offering professional-development workshops for teachers of all levels of French during the summer of 1998. Each workshop meets Monday through Friday, three hours each day, for three weeks. Participants earn one unit of graduate credit (three semester hours) for the three-week session. Each workshop is taught in French by a specialist in the field.

Workshop participants live at the French School and immerse themselves in French language and culture throughout their stay. Participants are expected to observe Middlebury's Language Pledge, and they are encouraged to interact with the students and faculty of other French School programs while taking advantage of the many free social, cultural, and recreational opportunities offered by the school. These include films, lectures, and concerts—all in French—as well as access to excellent athletic facilities, including a pool, fitness center, indoor and outdoor tracks, and tennis courts.

WORKSHOP I: Multimedia

GILBERTE FURSTENBERG - SENIOR LECTURER IN FRENCH, MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Here is a unique opportunity to spend three full weeks learning how to use and integrate multimedia (including the World Wide Web) in your French classes.

The daily three-hour workshop, which will take place in a multimedia classroom, is designed to help you learn how to analyze many different types of foreign language multimedia applications and how to use the many possibilities of the Web. It will include a combination of lectures (by the workshop leader and invited guests), readings, intensive hands-on experience, discussions and individual or collective projects. Particular attention will be paid to the ways in which multimedia can best be used in your own context.

An optional workshop for creating Web documents will be offered at no additional cost.

This workshop is a great opportunity for teachers interested in exploring technologies for the new millenium.

WORKSHOP II: Theater

CLAUDE BEAUCLAIR - ACTOR, DIRECTOR, DIRECTOR OF THE COMPAGNIE INTER-EUROPE-SPECTACLE (PARIS)

This workshop is for teachers who would like to bring literary works, studied in class with their students, to life on the stage.

Each step of the process of producing a play will be analyzed, discussed, and put to practice:

1) The choice of the piece: plays or edited narrative or poetic works
2) The importance of students' comprehension of the piece to be produced: critical analysis of the text; dramatic qualities of the piece; the characters and the roles
3) Work on elocution and diction with extracts from the text to be produced; exercises of diction, breathing, and voice projection; correcting pronunciation and intonation
4) The distribution of roles; the importance of the actors' understanding the text, memorization, theatrical games, gestures and blocking of scenes
5) Techniques of production: scenery, props, costumes, lighting, and music
6) Posters and programs
7) Rehearsals
8) Working with stage hands and technicians
9) Dress rehearsal and performances

The workshop will require attendance at all rehearsals as well as classtime. All participants will contribute is some way to the final production.

Text to be used for this course: Voltaire's *Candide*, published by Classiques Larousse.

CALENDAR

Multimedia

July	1	Wednesday	Arrival
July	2	Thursday	Classes begin
July	22	Wednesday	Classes end
July	23	Thursday	Departure

Theater

July	23	Thursday	Arrival
July	24	Friday	Classes begin
Aug.	13	Thursday	Classes end
Aug.	14	Friday	Departure

WORKSHOP FEES

Tuition	$975
Room	$205
Board	$525
Total	$1,705

The French School also offers:

A seven-week intensive language session
JUNE 26–AUGUST 14

A six-week graduate session
JUNE 29–AUGUST 14

Junior Year in Paris

Graduate Study in Paris

Graduate Degree Programs
M.A. IN FRENCH
D.M.L. IN FRENCH AND A SECOND LANGUAGE

FOR FURTHER INFORMATION PLEASE CONTACT:

The French School-F
Middlebury College
Middlebury VT 05753
(802) 443-5510
E-mail: languages@middlebury.edu
Web: http://www.middlebury.edu/~ls

THE FRENCH SCHOOL

Summer 1998
Academic Year 1998–99

The Language Schools

MIDDLEBURY COLLEGE

The French School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
802/443-5510
FAX: 802/443-2075
languages@middlebury.edu
http://www.middlebury.edu/~ls

Summer 1998

Seven-Week Session
June 26 - August 14
Total: $4,410
(Tuition $2,860; Board $1,100; Room $450)

Six-Week Graduate Session
June 29 - August 14
Total: $4,320
(Tuition $2,860; Board $1,050; Room $410)

Three-Week Workshops
I. July 2 - July 22
II. July 24 - August 13
Total (each): $1,705
Tuition $975; Board $525; Room $205

The School in France

Graduate and Junior Year Programs
(Tuition: Full year $11,315; Semester $5,775)

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Welcome to the French School

Message de bienvenue du Directeur de l'Ecole française

It's a great honor and privilege for me to participate in the development of the French School in 1998 - my 7th summer with the School and my first summer as Director. Now in its 82nd year, l'Ecole française continues to offer Middlebury excellence with a French touch. This quality of experience is what brings you back year after year. It is why our program is chosen as uniquely rewarding. It is what inspires our efforts each year to create just the right linguistic environment to meet your demands. And it encourages us to adjust our immersion program not only to a changing world of learning and teaching languages, but also to the evolution of French Studies in this country and abroad.

The confidence that you place in our program, in the expertise, savoir-faire and congeniality of our international faculty and staff is reflected on our level of commitment to l'Ecole française. Your views, suggestions, evaluations are carefully assessed to help us maintain national and international standards, promote changes in content and approach whenever necessary, and make language learning and cultural immersion both profitable and pleasurable while, at the same time, addressing your personal and professional learning objectives and strategies.

L'Ecole française a toujours réussi dans la mission que ses créateurs s'étaient fixée: répondre à vos besoins tout en donnant corps à son ambition de représenter et d'exprimer l'excellence en matière d'apprentissage et d'enseignement du français. C'est l'héritage que m'ont transmis mes prédécesseurs, mes collègues, enseignants et administrateurs, toutes celles et tous ceux qui, session après session, depuis près d'un siècle qu'existe notre Ecole, ont su faire aimer et apprécier l'étude et la pratique des réalités linguistiques et culturelles françaises et

francophones. C'est cet héritage que je prétends faire fructifier pour vous qui viendrez ou reviendrez cet été à Middlebury, en respectant une longue tradition de qualité et en tentant de parfaire un objectif constant de modernité et de progrés dans les domaines théoriques et pratiques.

Je souhaite que vous trouviez dans les programmes dont suit une brève description, les cours et les activités qui correspondent le mieux à vos attentes et qui sont l'expression de notre mission.

I look forward to meeting you on campus next Summer...

A très bientôt le plaisir de vous revoir ou de vous accueillir pour un premier été à l'Ecole française de Middlebury College.

Jean-Claude Redonnet
Directeur

French At Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend their junior year in Paris and for graduates who complete their M.A. degree with an academic year in Paris.

Graduate Degrees

Master of Arts
Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written French. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in language, literature and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages
The D.M.L. degree differs from the traditional

Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French is a prerequisite for entrance to the program as well as graduate level in the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); a comprehensive examination in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Languages and International Studies at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-300) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in French in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the French School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,065 (tuition $640; room and board $425).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the coordinator of the French School before the beginning of the session. The extra course fee for the six week session is $975.

Application and Admission

Application materials for the 1999 summer session and the 1999-2000 academic year abroad will be available in the fall of 1998 from:

The French School
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

Direction et Administration

Directeur: Jean-Claude REDONNET

Directeur adjoint: Guy SPIELMANN

Coordinatrice: Beverly KEIM
B.Sc. (Business administration) University of Illinois; Diplôme d'études françaises, CIEF Dijon; Diplôme supérieur de français des affaires, CCI Paris/University of Illinois; Grosses deutsches Sprachdiplom, Goethe Institut-Frankfurt am Main. Service au Togo dans le cadre du Corps de la Paix. Enseignement de l'anglais langue étrangère (Frankfurt am Main).

Conseiller (Communication): Mary L. RADNOFSKY
Directrice de l'Institut Socrate, Alexandria, VA, centre de réflexion et de formation continue en pédagogie. Doctorat en sciences de l'éducation, Vanderbilt University; Maîtrise et Licence ès-lettres, Université de Provence; B.A., Université de Houston. Spécialiste en cursus interdisciplinaire et en recherche ethnographique. A publié dans *Qualitative Inquiry, International Journal of Educational Reform, Elementary School Journal*, prépare un ouvrage sur la modélisation dans les sciences humaines.

Conseiller (Logistique): Marc PERRAMOND
B.A. (Environmental Science), University of Virginia. Spécialisation en gestion de l'environnement (autre intérêt: littérature française).

Enseignement, Recherche, Conférences, Ateliers, Activités

Dominique AGOSTINI
Ancien élève de l'École Normale Supérieure de Saint-Cloud. Agrégé de Sciences Sociales et Docteur de 3ème cycle. Maître de Conférences à l'Institut Universitaire de Technologie et à l'Institut Universitaire Professionnel de l'Université de Paris-Créteil. Intervenant à Hautes Études Commerciales. Co-auteur du *Miroir des Princes*, Seuil, 1994.

Barry Jean ANCELET
Docteur (Études Créoles) Université de Provence-Aix Marseille I; M.A. (Folklore) Indiana University; B.A. (Français), University of Southwestern Louisiana. Professeur, Directeur du Département des Langues Vivantes et Directeur du Centre de Culture Acadienne et Créole, USL, Lafayette. Spécialiste d'oraliture, de culture populaire et d'ethnomusicologie. Auteur de nombreuses

publications de *The Makers of Cajun's Music*, University of Texas Press, 1984 à *Cajun and Creole Folktales*, New York Garland Publishing, 1994, *Capitaine, voyage ton flag: The Cajun Country Mardi Gras*, et *Cajun Music: Origins and Development*, USL Center for Louisiana Studies, 1989. Emissions de radio et télévision ('Le Rendez-vous des Cadiens' en direct du Liberty Theater de Eunice), expositions sur la Louisiane (conservateur, Linguistic Diversity in the United States, MLA). Consultant de plusieurs films et séries documentaires dont 'Dance for a chicken' (Pat Mire), Lâche pas la patate (Alan Lomax), 'Good for What Ails You' (Glen Pitre).

Claude BEAUCLAIR
Comédien. Metteur en scène. Directeur de la Compagnie Inter-Europe-Spectacle (Paris). Représente à ce titre le théâtre français sur de très nombreuses scènes internationales. Dirige chaque année une tournée qui le conduit à séjourner sur de nombreux campus américains. Membre de l'École française depuis 1984, où il dirigera cet été l'atelier de formation continue *De l'œuvre à la scène* sur *Candide* de Voltaire, et où on pourra l'applaudir dans la *Dernière Bande* de Samuel Beckett. Classes de théâtre à l'Université du Texas à Austin (1989-93), Université de Louisville, KY (1987) University of Southern Maine, Portland, 1998.

Jean BERNABE
Agrégé de grammaire. Docteur d'État ès-Lettres. Professeur des Universités en Langues et Cultures Régionales (Créole) à l'Université des Antilles et de la Guyane. Doyen de la Faculté des Lettres. Fondateur (et coordinateur) du Groupe d'Études et de Recherches en Espace Créolophone, du Mouvement international Bannzil Kréol, de l'Institut Supérieur des Études Francophones. Auteur de *Fondal-Natal, grammaire basilectale approchée des créoles guadeloupéens et martiniquais* (1989), et en collaboration avec Patrick Chamoiseau et Raphaël Confiant de *Éloge de la Créolité* (1989).

Rachid BOUDJEDRA
Agrégé de philosophie. Se consacre à la littérature et au cinéma depuis 1972. A écrit une dizaine de scénarios (Algérie, France, Maroc, Belgique) dont *Chroniques des Années de Braise*, Palme d'Or, Cannes, 1975. Membre fondateur et secrétaire général de la Ligue algérienne des droits de l'homme (1987-1990). Membre fondateur du Comité algérien contre la torture en Algérie (1988). Condamné à mort par les intégristes islamistes en 1983, à la parution de la traduction en arabe de son roman *L'insolation* (1972). Plus de vingt ouvrages traduits dans dix-huit pays de *La répudiation* (1969) à *La vie à l'endroit* (1997)

Jeanne BOVET

Mireille BREMOND
Assistante à l'université d'Aix-Marseille III (Institut d'études françaises pour étudiants étrangers). Enseignement du FLE au niveau 500 (littérature, langue, grammaire, expression écrite). Doctorat (Civilisation de l'antiquité: mythologie grecque) Université de Montpellier III: *Le Mythe de Prométhée, les limites de la ruse ou comment apprendre la soumission*, Presses de l'Université Aix-Marseille. Domaine de recherche: mythologie grécoromaine dans la littérature française. Membre du groupe de recherches Mythes et Littératures (Lille III). Articles sur des oeuvres du XXème siècle ayant pour thème des mythes grecs. Membre du projet 'Test de l'École française 98', réalisé pendant la session 1998 avec le concours du CET.

Jean-Rémy BURE
Diplômé de l'École Nationale des Langues Orientales de Paris. Maîtrise lettres modernes (Paris III). Professeur-associé à l'École de Commerce de la Chambre de Commerce et d'Industrie de Paris (français des affaires, environnement culturel de l'entreprise et mentalités asiatiques liées aux affaires. A enseigné à la Singapore University et à la Chinese University of Hong Kong. Traducteur de poésie chinoise. Auteur de *Hong-Kong*, (Edit. du Seuil).

Michael CASSU
M.A. (French) Middlebury College; Diplômé d'éducation française, University of Delaware. Enseigne le français à Westfield High School, NJ. Entraîneur de football et de lacrosse.

Elie CHEMALIE
Musicien professionnel, pianiste et claviériste. Études de jazz à l'American School of Modern Music, l'IACP de Paris et d'orgue classique au conservatoire Darius Milhaud (Paris). Ayant commencé par le reggae et le rock, il découvre la musique africaine et part en tournée en Europe et dans le monde avec Géo Bilongo (République Démocratique du Congo) et Naka (Guinée Bissao). Il est interprête de jazz à Paris avec Steve Potts, Stéphanie Crawford, Archie Shepp, de blues avec Amar Sundy et de variétés avec Sinclair dans les plus grandes salles de Paris (Olympia, Zénith, New Morning, Elysée Montmartre, Mutualité.)

Corinne FERTEIN
Licence et Maîtrise (anglais). Licence (Droit). Ancien professeur d'immersion à l'Université Sainte-Anne

(Nouvelle-Ecosse, Canada). Professeur d'école professionnelle (pré et post-baccalauréat), Reims.

Béatrice FRACCHIOLLA
Agrégée (Lettres Modernes). Diplômes d'études américaines, Smith College. DEA de didactologie des langues et des cultures (Français Langue Étrangère). Professeur formateur au Centre National pour l'Éducation et la Formation de l'Enfance Inadaptée). Ancienne attachée linguistique auprès du Consulat Général de France à Boston.

Philippe FRANCE
Agrégé (Anglais) et Diplôme d'Études Approfondies (Paris III). Ancien professeur de français à l'Université Sainte-Anne (Nouvelle-Écosse, Canada). Professeur de langue au Département d'Études Politiques et Juridiques de l'Université de Paris I Panthéon-Sorbonne et à l'Institut d'Études Politiques de Paris.

Gilberte FURSTENBERG
Professeur de Français Langue Étrangère dans le Département de Langues et Littératures étrangères du Massachusetts Institute of Technology. A conçu et dirigé des applications multimédia pour l'apprentissage du français (dont *À la Rencontre de Philippe*, fiction interactive qui a remporté plusieurs prix nationaux et internationaux). A donné des conférences et des ateliers sur le multimédia dans plusieurs universités américaines et étrangères, dont un atelier en 1996 dans le cadre du Conseil de l'Europe, à Graz, Autriche. Dirige un nouveau projet financé par H.E.H. pour le développement de la compréhension interculturelle pour CD-ROM et Web.

Aline GERMAIN-RUTHERFORD
Doctorat (Didactologie/Didactique des langues et cultures), Paris III; DEA (Sciences du Langage) Aix-en-Provence. Associate Professor, Coordinatrice du programme de langue et didactique du FLE, Trent University, Ontario. Auteur du *Petit manuel d'introduction à la transcription phonétique*, Prentice-Hall Canada Inc, 1995 et (en collaboration) d'*Échanges*, méthode de français, langue seconde pour débutants, Prentice-Hall, Canada Inc. 1997.

Pierre HAILLET
Doctorat en Sciences du Langage (finaliste du prix Pierre Larousse); Maîtrise de linguistique française (Paris III-Sorbonne Nouvelle); Licence Sciences du Langage et Licence ès-lettres. Bourse d'études doctorales Connaught (Canada). Professeur-adjoint à St Michael's College

(Université de Toronto), Outstanding Teaching Award, 1994. Recherche et publications en linguistique française, *Le conditionnel dans le discours journalistique: essai de linguistique descriptive*, 1995.

Pierre HEBERT
Professeur titulaire à l'Université de Sherbrooke depuis 1990. Professeur à l'Université de Victoria (Colombie britannique) puis à l'Université de Toronto. Spécialiste de littérature québécoise, roman, censure et édition littéraire. Théorie littéraire, narratologie. Membre du groupe de recherche sur l'édition littéraire au Québec. Directeur de la revue *Présence francophone*. A publié de nombreux articles et signe plusieurs chroniques dans *Voix et Image*, *Lettres québécoises* et *University of Toronto Quarterly*. A publié une dizaine de livres, dont *Lionel Groulx et l'Appel de la race* (Fides, 1996), *Censure et littérature au Québec - Le livre crucifié (1625-1919)* (Fides, 1997) et *Jacques Poulin. La création d'un espace amoureux* (Presses de l'Université d'Ottawa, 1997).

Alain HONTANX
Professeur d'Arts plastiques (histoire des arts). Collège Edgar-Quinet-Lycée Victor Hugo, Académie d'Aix-Marseille. Chargé de cours à l'Institut d'Études françaises pour étudiants étrangers (histoire de l'art et langue de la publicité) Université de Provence-Aix-Marseille III.

Josette HONTANX-LHANDE
Assistante, Institut de Monde Anglophone, Université de Provence-Aix-Marseille I. Membre de l'Institut de Recherche du Monde Anglophone, du Groupe de Recherche et d'Études nord-américaines, du Groupe de Réflexion pluridisciplinaire, et des Études nord-américaines et latino-américaines. Chargée de cours à l'Institut d'Études françaises pour étudiants étrangers (langue et civilisation) Université de Provence-Aix Marseille III.

Danielle ISSA-SAYEGH
Diplôme d'Études Approfondies (Anglais), Nice. Diplôme de traductrice, Toronto. Lectrice, St. Michael's College, Université de Toronto.

Barbara KOONTZ
Assistant professor (French and American civilization), American College, Chicago. Doctorat ès-lettres (civilisation américaine), Diplomée de Yale University; Paris IV-Sorbonne; Licence ès-lettres (français, allemand). Précédemment French teaching assistant à Mount Holyoke College, French Instructor, Yale University. Responsable des examens de première année.

Assistante de Pierre Capretz (mise en place de la seconde édition de *French in Action*). Membre du Chicago Group on Modern France de l'Université de Chicago (ACTFL). Membre du projet 'Test de l'École française 98', réalisé pendant la session 1998 avec le concours du CET.

Rachel LAUTHELIER
Ph.D. Littérature française (Université de Montréal); Maîtrise FLE (Université de Rouen), Maîtrise de Lettres modernes (Université de Dijon); Diplôme d'Études Approfondies en littérature française (Dijon). Auxiliaire de recherche au Département d'Études françaises de l'Université de Montréal. Ancien professeur de français langue seconde et de littérature française, Northeastern University, Boston et Centre International d'Études françaises, Dijon.

Roger LAUVERJAT
Agrégé (Lettres modernes). Maître de Conférences à l'Université de Perpignan. Professeur de littérature française à l'Institut pour étudiants et professeurs étrangers de l'Université Paul Valéry, enseigne également les techniques d'expression et de communication à l'Institut Universitaire de Technologie de Montpellier. Professeur invité à Davidson College (Caroline du Nord) et à l'Université de Long Beach (Californie).

Frédéric LIMARE
Maître de Conférences, Université des Antilles et de la Guyane (Martinique). Ancien élève de l'École Normale Supérieure de la rue d'Ulm. DEA de sciences sociales, École des Hautes Études en Sciences Sociales. Agrégation d'anglais.

Bernard MASSON
Agrégé (Lettres classiques). Docteur d'État ès-lettres (Sorbonne). Professeur émérite des universités. Ancien directeur de la Fondation Deutsch de la Meurthe à la Cité internationale universitaire de Paris. Spécialiste du théâtre d'Alfred de Musset (thèse de Doctorat couronnée par l'Académie française) et sur l'œuvre romanesque de Gustave Flaubert dont il a édité les *Œuvres complètes*.

Micheline MASSON-BUSSIERE
Spécialiste de lettres classiques. Successivement professeur des lycées et collèges à Alger, Montpellier et Paris, ainsi que de pédagogie du Français Langue Étrangère (Université de Montpellier). Parallèlement à ses études universitaires, elle a poursuivi avec succès des études d'art dramatique au Conservatoire supérieur d'Alger. Cette formation technique, couronnée par un diplôme lui a permis d'intégrer, au cours de sa carrière, la pratique du

théâtre scolaire et universitaire à son enseignement littéraire. Présente sur la scène de Wright Theater, dans le cadre des productions de l'École française en 1978, 1979, 1980, 1990, 1994, 1996.

Françoise MOJERET
Comédienne professionnelle. Co-directrice de la Compagnie théâtrale Inter-Europe Spectacles. Professeur de théâtre à l'École française de Middelbury depuis 1985 et à New York University in Paris (1985-1993). A joué dans de nombreuses tournées en France, en Europe, aux États-Unis et dans le monde avec des spectacles s'adressant particulièrement à des publics universitaires.

Pierre-François MOURIER
Ancien élève de l'École normale supérieure. Agrégé de l'université (Lettres classiques). Directeur du Département des Sciences Humaines de l'École Supérieure du Paysage (Versailles). Chef du service des publications. Directeur des *Carnets du Paysage* (Actes Sud). Membre du Comité de rédaction de la revue *Esprit*. Ancien attaché culturel chargé du livre et des relations avec les universités américaines (New York). Auteur de: *Balzac, l'Injustice de la loi*, et *Cicéron, l'Avocat et la République* (Michalon).

Marie-Pierre MOURIER-CHABANNE
Ancienne élève de l'École normale supérieure. Agrégée de l'université. Enseigne la littérature française successivement à l'université de Rouen et à l'université de Grenoble, mais aussi à des étudiants américains du programme international de l'École polytechnique (Paris).

Raphaëlle NICOLAS
Maîtrise de Français Langue Étrangère (Paris X). Professeur des écoles. Comédienne dans la Compagnie Charnières (Amiens). Intervenante extérieure dans plusieurs ateliers artistiques scolaires (mime, danse, théâtre).

Charles NUNLEY
Doctorat en Lettres Modernes (Romance Languages and Literatures), Princeton University. Professeur de français (Département de français, Middlebury College). Recherche et publications en littérature française des XIXème et XXème siècles.

Jacques PECHEUR
Rédacteur en chef du *Français dans le monde* depuis 1984; a été successivement Attaché linguistique auprès des Ambassades de France aux Pays-Bas (1976-1982) et en

Allemagne (1982-1984). Ses fonctions actuelles l'ont conduit à s'intéresser plus particulièrement aux politiques linguistiques, au marché des langues, aux stratégies de promotion de la langue française et, dans différents contextes, aux nouvelles perspectives pour l'apprentissage. Il s'est également vu confier plusieurs missions d'expertise ou de réflexion par le Ministère des Affaires étrangères et par le Conseil de l'Europe. De par sa formation initiale, il a continué à s'intéresser à la littérature, publiant de nombreux articles sur la production romanesque contemporaine.

Thierry PELTRAU
Enseignant de Français Langue Étrangère à l'Université Catholique de Lyon. DEA en didactologie des langues et des cultures (Paris III). DESS en FLE (opérations interculturelles) Université Lumière-Lyon II. Teaching Assistant, Ohio State (1989-90)

Jean-Michel RAYNAUD
Professeur des Universités (Université du Littoral et de la Côte d'Opale). Doctorat en Lettres Modernes (*La biographie d'auteur: Poétique de l'à-côté).* Directeur du Laboratoire de Recherches 'Modalités du fonctionnel'. Ancien directeur du département de français de l'Université du Queensland (Australie). A notamment publié: *Voltaire, soi-disant,* Lille, Presses Universitaires de Lille, 1985, *Pour un Perec, lettré, chiffré,* Lille, Presses Universitaires de Lille, 1987. A collaboré à *Inventaire Voltaire,* Paris, Gallimard, collection « Quarto ». Collaborations en cours: *Les Romans Libertins du XVIIIème siècle* (La Pléiade) ainsi qu'à *l'Encyclopédie Catherine II,* Académie des Sciences de Russie.

Jean-Claude REDONNET
Directeur de l'École française. Professeur des universités, Université Paris IV- Sorbonne. Docteur d'État-ès-Lettres, Docteur de 3ème cycle, Agrégé de l'université. Ancien Conseiller culturel auprès des Ambassades de France à Canberra, Ottawa et Tokyo, ancien Recteur de l'Université internationale francophone L.S Senghor à Alexandrie d'Egypte.

Carole de Dobay RIFELJ
Ph.D. en français (University of Wisconsin). Fulton Professor of French, Middlebury College. Recherche et publications en littérature française et comparée, dont *The language of Nineteenth-century French Poetry* et *Reading the Other: Novels and Other Minds*. Projets multimédia subventionnés par la Mellon Foundation et la S.W. Davis Foundation.

Denis RIVIERE
Artiste peintre. A réalisé un grand nombre d'expositions personnelles et collectives en France et à l'étranger. Nombreuses commandes prestigieuses et privées (dont le Palais de l'Elysée pour le Président de la République). Ancien chargé de cours à l'École Normale Supérieure de Cachan. De son œuvre de peintre il se dégage deux axes majeurs, une recherche obstinée de l'espace et la mise en scène de la fuite du temps par l'étude et la compréhension des traces des civilisations du passé dans de grandes peintures de chevalet.

Charles SALA
Docteur en Histoire de l'Art, Université de Paris X. Conseiller scientifique pour la revue *Actualités des Arts Plastiques*, Membre du jury d'Agrégation d'Arts plastiques, Professeur d'Histoire de l'Art à Middlebury Collège depuis 1972, ainsi qu'à Columbia, New York University, Boston University et Hamilton College, Paris. *Caspar David Friedrich* (Paris, Terrail) 1993, *Michel-Ange* (Paris, Terrail) 1995, *Les anges dans l'art et dans l'histoire* (Florence, Nardini) 1998.

Guy SPIELMANN
Directeur-adjoint de l'Ecole française.
Assistant Professor of French, Georgetown University. Doctorat, M.A. en études françaises (Vanderbilt); Maîtrise de phonétique, Licence ès-lettres, Licence d'anglais (Aix-Marseille). Spécialiste du spectacle aux XVII-XVIIIème siècles. Il a publié ses travaux dans la *Revue d'Histoire Littéraire de la France, Dix-Septième Siècle, Papers on French Seventeenth Century Literature, Cahiers du Dix-Septième Siècle.* Ouvrage à paraître: *Le jeu de l'ordre et du chaos, spectacle et pouvoir à la fin de règne 1680-1715.* Co-auteur de *Deux Mondes* (Mc Graw-Hill, 1997), manuel d'enseignement du FLE, ainsi que de plusieurs articles sur la didactique des langues secondes.

James STRANCEL
M.A. French, University of Wisconsin-Madison. A enseigné à l'Université du Wisconsin et à l'Université du Michigan (Ann Arbor) dans le cadre de ses études avancées. Traducteur pour des éditeurs français. A collaboré à des ouvrages scolaires pour la College Division de McGraw-Hill. Enseigne le français, le latin et l'espagnol à Westwood High School (Westwood, Mass.)

Christine VALERO
CAPES de Lettres modernes, Lectrice Middlebury College School in France et Columbia University, Paris. Chargée de cours à l'Université de Valenciennes. Chargée de projet par le Ministère des Affaires Étrangères, à La

Haye en FLE (Étudiants étrangers et civilisation française dans la perspective des échanges) 1996, au Kazakstan, 1997.

Etienne WERMESTER
Chargé de mission pour l'audio-visuel et les NTIC au Service des Affaires francophones du Ministère des Affaires étrangères, Paris. Diplômé du Centre audio-visuel de l'ENS St-Cloud et diplômé du Centre des Hautes Études pour l'Afrique et l'Asie moderne. Ancien élève de l'École des Hautes Études en Sciences Sociales de Paris; Maîtrise en Sciences humaines (Paris-Sorbonne) et Licence ès-Lettres (Caen). Vice-président de l'Association francophone de la coopération technique internationale. Directeur-adjoint du centre de production du complexe d'éducation télévisuelle de Côte d'Ivoire (1969-72), Professeur invité à l'Université de Montréal au département des Sciences de l'Education (1972-75). Attaché culturel, de coopération technique, Directeur d'instituts français et Conseiller culturel à Toronto, Wellington et Helsinki.

Bonnie WOOLLEY
Études de musique et de français à Millikin University, à Middlebury College et à l'Université de Bordeaux. DEA en anglais de spécialité/didactique des langues. Traductrice et directrice pédagogique (formation professionnelle). Chanteuse soliste et chef de chœur. Fondatrice/directrice de la chorale VOICES Chœur International, spécialisée dans la musique américaine et anglophone (Paris).

Sadia ZOUBIR-SHAW
Associate professor, Program Director à l'Université du Kentucky. Doctorat en sciences du langage, Université d'Aix-Marseille I. Maîtrise en ESL et DEA en phonétique expérimentale. Spécialiste de linguistique appliquée: phonétique, méthodologie, pédagogie, logiciel multimédia. Coordinatrice et organisatrice des sections de linguistique appliquée pour la Kentucky Foreign Language Conference. Certification ACTFL, Membre de AATF, ACTFL, AAUSC, MLA, SAMLA, ITL Applied linguistic review, avec plusieurs publications d'articles et chapîtres. A également publié *Echange*, méthode de français multimédia et *C'est dans la poche !* Méthode bilingue. Consultante pour JVC et auteur du logiciel JVC Leophonic system. Elle coordonnera cet été la réalisation du projet 'Test École française 98' avec le concours du CET.

Intensive Language Courses

Students registered in the intensive language courses (seven-week session) are enrolled in courses 101 to 499 according to their level of proficiency as determined by placement tests administered at the beginning of the session. Daily activities include four hours of classroom instruction and additional work in the language laboratory, multimedia rooms and course-related seminars and activities. The course of study carries three units (the equivalent of nine semester-hour credits). Courses numbered 101 to 499 begin on Monday, June 29th at 8:00 a.m.

Schedules, texts, and staffing are subject to change.

101-102-103 Français intensif pour débutants *(Intensive French for Beginners)* 3 units
Coordinator: Guy Spielmann;
Jeanne Bovet, Michael Cassu, Rachel Lauthelier.

201-202-203 Français intensif pour faux-débutants *(Early-Intermediate French)* 3 units
Coordinator: Guy Spielmann;
Jeanne Bovet, Michael Cassu, Rachel Lauthelier.
These courses offer a complete introduction to the French language and to the culture of societies using French as an official and/or vernacular language (Francophonie). All facets of linguistic, communicative and cultural competence are developed so that students may be ready to function in a French-speaking environment, and/or tackle advanced-level academic study in French by the end of the session. Although this course is roughly equivalent to four semesters of college instruction, immersion and intensity usually yield communicative ability far beyond that which can be achieved in a regular college setting. In keeping with the school's policy, this course is taught entirely in French from the very first day, after a thorough introduction in English. The full text in English of the Beginners' Guide is available on line at: http://www.middlebury.edu/~spielman/guide.html

101-103 and 201-203 courses present grammar, vocabulary, history, geography, culture and

communicative strategies such that they are fully integrated in naturalistic, constructivist activities based as much as possible on authentic documents. Courses at both levels are tightly coordinated and share the same general curriculum. However 201-203 courses proceed at a slightly faster pace and engage students in more complex tasks in the second part of the course. Once they have completed the work included in Deux Mondes, 201-203 students will engage in group work and projects with *A la rencontre de Philippe*, web resources and various educational software. Beginners are those students who have never studied French nor lived in a totally or partially French-speaking environment. When necessary, transfers between 100 and 200 are made in the first week of classes at the instructors' or coordinator's advice.

Required texts:

-*Deux Mondes: A Communicative Approach*, 3rd ed. (McGraw-Hill, 1997) by Terrell, Rogers, Barnes and Spielmann. Textbook and Workbook.

-*Dictionnaire Maxi-Débutants* (Larousse, 1996)

211-212-213 Français intermédiaire *(Intermediate French)* 3 units

Coordinator: Christine Valéro; Corinne France-Fertein, Thierry Peltrau, Christine Valéro.

These courses are integrated to enable participants to reach a 300-400 level in seven weeks. They combine the presentation and practice of Francophone civilization, grammar, writing, listening and speaking.

211 An introduction to Francophone civilization through readings (short stories, short plays, comic strips) and other media (television, video clips, film extracts), thus presenting a wide range of authentic French materials. In this course, the students will discover a variety of aspects of day-to-day culture and vocabulary. By the end of the session students will have learned every aspect of French grammar by means of reading, practical exercises and oral participation.

212 In this course, students will write diaries, short stories and essays using the structures studied in the grammar exercises. The aim of this writing course is to help student express themselves with variety and clarity.

213 This class will help students develop their listening and speaking skills using both contemporary multimedia tools and in-class discussion on such topics as the changing role of women, emerging trends in politics, and cultural differences between French and American youth.

Coursepack.

Texts:

- H, Sturges, L, Cregg, H, Herbst, *Une fois pour toutes*, Phillips Academy, Andover, Longman.
- Goscinny & Uderzo, *Le Tour de Gaule d'Astérix*.

300 and 400 Level
Upper-Intermediate and Advanced

The 300-level courses are for students who are ready to enter the fifth or sixth semester, or third year of college French. The 400-level courses correspond to the fourth year in both language skills and content.

All courses at the 300 level are compulsory; they combine both foundation and specialized courses.

302 Contacts en contexte, oral et culture *(Oral French)*

James Strancel

Through the examination and use of audio and visual material (excerpts from film, television programs, news, songs, comedians, etc.) students will continue to develop their aural and oral proficiency in French. Though the study of grammar per se is not an integral component of this course, the *travaux pratiques* accompanying each lesson will enable students to manipulate with greater ease some of the more sophisticated structures of the language. In addition it is hoped that students will leave the course with a greater appreciation of French and Francophone cultures, having connected with them via various "windows" placed at their disposal. Written examina-

tions and time spent in the language laboratory, as well as video and audio taping, will serve as the basis for final evaluation. In addition, students will be expected to complete at least one project for the *Gazette* or for the French-language radio program.
Coursepack. (1/2 unit)

303 Grammaire et structures *(French Grammar)*
Charles Nunley
A thorough review of grammar, this course is intended for students having a basic familiarity with the forms and structures of the French language, but who have not yet attained active mastery of their application, especially in writing. The order and progression of grammar points is closely coordinated with materials, topics, and activities treated in other 300- and 400-level courses in an effort to reinforce and enhance the total learning experience. (1/2 unit)
Required text:
- M. Mahler, *Grammaire expliquée du français contemporain*, Canadian Scholars' Press.

311 Ecrire I *(Grammar and Composition)*
Frédéric Limare
A thorough review of the basic forms of the French language, serving as a key to open up the realms of journalistic, script, fiction, journal, essay and creative writing. Lexical, grammatical, and stylistic hurdles will be cleared through targeted exercise forms that are geared towards more sophisticated self-expression with contemporary French society as a thematic backdrop.
Coursepack. (1 unit)

312 Le français dans tous les sens *(French in Every Sense of the Word)*
Josette Hontanx
This course focuses on both oral and written production in four complementary areas: a study of the five senses; *«le goût français»* ; the French and their notion of space; a comparative study of French and American behavior. It will enable students to make a thorough investigation of the vocabulary and expressions pertaining to each of

the five senses and will help them master the skills they need in speaking and writing. Documents and television programs (on different subjects and from various sources) will help identify French tastes and attitudes. Is there such a thing as «le goût français»? In addition, a specific study of French behavior will focus on how the French use space. In the process, a comparative study of French and American attitudes will be developed.
Coursepack. (1/2 unit)
Text:
- Philippe Delerm, *La première gorgée de bière et autres plaisirs minuscules*, Paris, L'Arpenteur-Gallimard, 1997.

This two-hour daily, creative course is offered from Monday 29 June through Tuesday 21 July and followed by FR314, from Wednesday 22 July through Thursday 13 August:

314 Le langage de la publicité, langage chic, langage choc *(The Language of Advertising)*
Alain Hontanx
Advertising has become an essential means of communication. It captures our attention and, in a flash, attempts to convince us, to attract us, and to leave a lasting impression. Its language, composed of words and images, reflects the tastes and needs of a society. The aim of the course is to detect, analyze, and put into practice the ways in which advertising messages function.

The course will provide two complementary approaches: theoretical and practical.
A) The study of advertising in France and in the French-speaking world: posters, flyers, radio and television messages.
B) Putting theory into practice: the production of tapes, videos and posters, particularly connected with the activities of the French School (theater, cinema, lectures, sporting events, festivities).
Students will be given an opportunity to study the characteristics and efficiency of advertising language.
Coursepack. (1/2 unit)

All courses at the 400, advanced level are elective. Students must choose one (and only one) of the two intensive courses (2 periods a day): FR412 or FR434; two more of the remaining 400-level courses will be chosen to complete the course load of four hours per day (for a total of three units of credit).

411 Ecrire II *(Advanced Grammar and Composition)*

Frédéric Limare

French grammar, from the basics to advanced points, will be addressed as a foundation to linguistically appropriate creative writing. The class will focus on the technicalities and stylistics involved in grammar, promoting the student's development of a personal style in French writing. Journals, essays, editorials, and fiction composed by the student will be lexically and stylistically revised, allowing the writer to hone his/her skills in the language while remaining faithful to his/her own style with contemporary French culture as a thematic guideline.
Coursepack. (1 unit)

412 Du corps au langage *(Language Through the Body)*

Raphaëlle Nicolas

The objective of this course, where language is (re)visited as a living place, is to master the abilities of speaking and writing through exercises involving body language and work on the stage. 'I speak, therefore I am' could be its motto. It will consist of correlated activities to do with living, speaking, and writing. It will include breathing and voice practice, improvisation to vocalize emotions, and the frequent use of techniques for the theater to stage individual or collective written productions. Students will participate in two performances of productions in the middle and at the end of the session.
Coursepack. (1 unit)

431 Les musiques francophones *(Music of the Francophone World)*

Bonnie Woolley

Students will explore the Francophone world

through the instrumental and vocal music of France, Quebec, Africa and other French-speaking countries and regions. Each unit will center around musical excerpts chosen to illustrate a particular historical or socio-political issue. Readings of texts and articles on music as it relates to such subjects as immigration, religion, the business world, literature and the French revolution will provide the students with a source of new language and ideas, as well as the opportunity to apply diverse reading techniques to a variety of materials. Students will review and utilize organizational strategies in writing assignments, in-class discussions, and role-plays, all designed to reinforce newly-acquired language skills and to develop students' oral and written expression. Oral presentation in class and final examination. Also required: participation in the musical activities of the French School (as performer, organizer or documentalist). (1 unit)

432 Corps, espace, réalité, du Réalisme à l'Impressionnisme en France au XIXème siècle *(Art and Civilization)*

Charles Sala

This course in art and civilization is specially designed for advanced students at the undergraduate level and follows a carefully designed, historical progression from the study of Pictorial Realism (Courbet, Maillet and caricatures) and the beginnings of photography (Nadar, Durieu, etc.) to the analysis of Impressionism (Monet, Renoir) and of the Japanese influence. The closing section will be devoted to Post-Impressionism (Caillebotte, Seurat, Gaugin) and the early stages of Cubism (Picasso). Course will include selected workshops with the painter-in-residence (Denis Rivière) and visits to museums (Clark Institute, Williamstown, Mass. and Musée des Beaux-Arts, Montréal).

An oral interview at the end of the second week will lead to the choice of a subject for a final, 12-page dossier, complete with illustrations, table of contents, and bibliography (due in the seventh week). A fourth-week assignment on reading a work of art. (1 unit)

433 Savoir être! Moeurs et savoir vivre en France *(Historical and Sociological Approach to Social Interaction in France)*

Dominique Agostini

As with any other language and culture, speaking French is not enough to communicate in France. Knowing *étiquette* and mastering *savoir-faire* are also essential. The objective of the course is to explain how social interaction works in a French context. Historical and social outlooks will be presented as an introduction to practical contemporary situations. (1 unit).

Required text:

- Sabine Denuelle, *Le Savoir-Vivre*, Larousse-Poche, 1996

434 Du texte à l'image, littératures et cinémas de la francophonie, écrit, cinéma et multimédia *(A Global Approach to Francophone Literature and Cinema)*

Danielle Issa-Sayegh

This course is an initiation to the literatures and cinema of the Francophone world. The sociocultural aspects of francophone works are analyzed as well as their cinematographic adaptations whenever possible, which will lead to written compositions and the production of portfolios. Themes to be studied include: the colonial period, exile and social alienation, education, the role of women. Examples will be taken from *Mon cœur est témoin*, *Chocolat* (Cl. Denis), *Bal poussière* (H. Duprac), Rue Cases-Nègres (E. Palcy). Assignments include oral exposés (20%), essays (20%) and tests (20%). (1 unit)

Required text:

- J.L Joubert, *Anthologie de la littérature francophone*, Paris, Nathan.

Cours gradués / Graduate Courses: De la Maîtrise au D.M.L.

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L degree, l'École française welcomes each summer 'non-degree' students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

A normal load is three courses (nine semester hours) selected in consultation with the director or associate director. Permission to take an extra course is granted only exceptionally by the director or associate director of the French School, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work.

Two types of courses are offered in the graduate program: 1) foundation courses (cours de base), which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; and 2) specialized courses (cours thématiques), which allow the student to build on this foundation and acquire broader and more sophisticated knowledge. The courses change each year, depending on the faculty and their specialties, allowing for a variety of subjects and approaches.

New students enrolled in the graduate session must take a written language test and have an interview before they register. Courses at the 500, 600 and 700 levels are essentially for students preparing for the Master of Arts degree. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. Beginning graduate students normally take 500-level courses, while 700-level seminars are open to M.A. candidates nearing completion of the pro-

gram, highly qualified master's candidates, and D.M.L candidates. Each course carries one unit of graduate credit unless otherwise indicated. The normal course of study during a summer session is three units. Graduate courses begin on Thursday, July 2nd.

M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session. To receive the M.A. degree the student must complete a total of twelve units. These may be obtained in a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

A maximum of three units may be transferred from other graduate programs following approval by the Dean of Languages and International Studies. Two units earned at Middlebury's professional-development workshops may be applied to the degree. The combined total of professional-development-workshop and transfer credit may not exceed three units. N.B. Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must be taken after admission to candidacy, at the end of the first summer session.

Distribution requirements for those students choosing to earn their degree on the Middlebury campus:

a) three units in language;
b) three units in civilization;
c) three units in literature.

Distribution requirements for those students choosing to earn their degree in Paris after one summer on the Middlebury campus:

a) language proficency, level FR 611 (see Paris catalogue);
b) two units in literature;
c) two units in civilization;
d) mémoire de maîtrise (worth two units).

Langue

501 Linguistique, langage et communication *(Understanding Language, Linguistics, and Communication in French)*

Pierre Haillet

Ce cours a pour objectif de familiariser les étudiants et les professeurs avec un certain nombre de notions fondamentales en sciences du langage. On s'attachera notamment à décrire le fonctionnement et la structure de la langue en tant que moyen de communiquer, et l'on examinera le rapport entre langue et culture, langue et société, entre langue et indentité, ainsi que les caractéristiques de la perception d'un langue étrangère. Ce faisant, on s'attaquera à certaines idées reçues sur la langue et surla linguistique. On abordera en outre les notions de calque linguistique, d'erreur de langues en contact. Les concepts étudiés seront appliqués à l'analyse et à la production de textes écrits en français, en particulier sur le plan de la syntaxe, de la pragmatique, des structures argumentatives et des termes d'articulation logique. (1 unit)

Contrôle des connaissances:
Deux projets individuels, projet 1 (1ère version) 30%, projet 1 (2ème version) 20%; projet 2, 40 %; participation, préparation, progrès 10%

Textes:
- M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui*, Paris, Flammarion.
- M. Yaguello, *Catalogue des idées reçues sur la langue*, Paris, Seuil.

Et polycopié fourni au début de la session.

502 Linguistique française, sémantique, ambiguités, interprétations *(Theories and Meaning in French Linguistics)*

Pierre Haillet

Ce cours a pour objectif d'analyser le rapport entre la forme et le sens dans la perspective des théories linguistiques. On abordera notamment la problématique de l'ambiguïté, de l'homonymie, de la polysémie et de l'antonymie, ainsi que les facteurs qui interviennent lorsqu'on attribue un sens à ce qui est dit. On étudiera également le sens

explicite et le sens implicite, la paraphrase, les modalités et les embrayeurs. Les théories présentées seront appliquées à l'analyse d'une variété de discours (communication médiatique, discours politique, échanges conversationnels) et donnent lieu à des exercices suivis de composition. (1 unit)
Contrôle des connaissances:
Dossier 1, 20%; Dosssier 2, 30%; Étude de cas (sur table) 40%; Participation, préparation, progrès 10%
Textes:
- C. Fuchs, *Les ambiguïtés du français*, Paris, Ophrys
- M. Arrivé, F. Gadet, M. Galmiche, *La grammaire d'aujourd'hui*, Paris, Flammarion.
Polycopié et liste des ouvrages à consulter (en réserve à la bibliothèque) fournis au début de la session.

503 L'expression orale dans les métiers de la communication: vers une proficience orale en français spécialisé *(Advanced Oral French)*

Aline Germain-Rutherford

Ce cours d'expression orale de niveau avancé s'adresse particulièrement aux étudiants dont la profession actuelle ou future (enseignement, relations publiques, médias) demande une maîtrise professionnelle de la langue française. L'objectif est de développer et de perfectionner les capacités orales des étudiants dans le cadre d'actes de parole professionnels: Le discours de l'enseignant dans sa classe, du conférencier, du journaliste, du représentant commercial, de l'animateur de télévision, de l'homme politique. L'art de l'exposé, en salle de classe, dans une réunion professionnelle. La lecture oralisée d'un rapport, d'un récit. L'argumentation dans un débat organisé/spontané. La prise de parole dans une réunion professionnelle. Les étudiants apprendront à repérer et à indentifier un certain nombre de comportements langagiers et culturels à partir d'outils vidéo qui leur permettront de développer des modèles de production adaptés à cette diversité de situations de communication. La prononciation, élément essentiel à toute communication orale, sera systématiquement iuntégrée dans cet enseignement à travers une série d'activités progessives et appropriées. Les étudiants qui le souhaitent travaillent individuellement en laboratoire de langues certains problèmes de prononciation identifiés et expliqués en cours. (1 unit)
Contrôle des connaissances:
Trois devoirs, les deux premiers présentés sur vidéo (se munir d'une cassette VHS) après préparation commune en atelier, le troisième devoir étant présenté oralement en classe.
Texte:
- Francine Girard, *Apprendre à communiquer en public*, Ed. La lignée, 2ème édition, 1985.

504 Anglais/français, des mots aux sens *(French-English Translation)*

Philippe France

L'étudiant possédant déjà une certaine maîtrise de la langue étrangère apprise comprend rapidement qu'une source importante de difficultés se trouve dans les distorsions qu'impose, de façon inconsciente le plus souvent, la langue maternelle d'origine - le fameux 'anglicisme'. Ainsi les mots, les structures se construisent mentalement non sur le modèle 'du français' mais sur le modèle 'de l'anglais'. Ce cours se donne pour but de faire prendre conscience de ces phénomènes d'interférence par une étude comparative des systèmes de langue concernés. L'objectif final sera donc, après avoir identifié ces phénomènes, de les résoudre le plus efficacement possible. Exercices sur les vocabulaires (les lexiques), sur les structures syntaxiques le plus fréquemment sources d'erreurs seront au programme. Nous nous servirons pour cela d'un document de base informatique (disquette) plutôt que papier, ce qui nous permettra également d'explorer, à titre d'exemples comparatifs, les ressources de la toile d'internet. (1 unit)

512 Le Petit Conservatoire *(Language and Theater)*

Francoise Mojeret

Apprentissage de la scène. Expression sur des textes du théâtre français et francophone, choisis parmi les créations modernes ou contemporaines. Mise en pratique des techniques destinées à la formation des

comédiens professionnels, articulation, respiration, gestuelle, scènes jouées à deux ou à plusieurs, improvisations et apprentissage de tous les éléments nécessaires au montage d'un spectacle. En fin de session les étudiants du Petit Conservatoire présenteront un spectacle dans lequel chacun pourra mettre en valeur ses capacités et ses connaissances, les rôles étant distribués selon les souhaits et la personnalité de chacun. (2 units) Polycopié.

618 D'une langue à l'autre, d'une culture à l'autre *(Advanced French-English Translation)*

Philippe France

Le passage d'une langue à l'autre, généralement appelé traduction, n'est pas, on s'en rend vite compte, un travail quasiment scentifique de simple transposition grammaticale. La langue, les langues sont phénomène de culture, expression d'un développement historique, social, économique, culturel. Passer d'une langue à l'autre ne signifie donc pas simplement passer d'un mot à l'autre, mais d'un phénomène culturel à l'autre. C'est ce passage qui sera l'objet de notre travail dans ce cours par le biais d'exemples illustratifs tirés du discours écrit, mais aussi de la langue parlée. Nous serons ainsi amenés à réfléchir sur les manières les plus efficaces de passer de l'anglais au français, mais aussi du français à l'anglais à partir de supports écrits (documents publicitaires, formulaires administratifs, documentation technique, presse, fiction) mais également oraux (sources audio et vidéo sur internet notamment), nous aborderons alors le domaine de ce qu'on appelle l'interprétation. (1 unit)

711 Sémiotique textuelle *(Semiotics)*

Jean Bernabé

Partant d'une brève présentation des fondements épistémologiques et des enjeux de la sémiotique, ce cours vise à une initiation concrète, raisonnée et progressive à la théorie du récit. Cette théorie trouvera son point d'application dans l'analyse de textes concrets courts dont notamment des *fables* de La Fontaine. (1 unit)

Contrôle des connaissances:
Le contrôle des connaissances, en fin de semaine 2 et 3, consistera en une analyse sémiotique d'un ou plusieurs textes.
Texte:
- J. de La Fontaine, *Les Fables*, Garnier-Flammarion.

712 'L'écriture en chantier' *(Creative Writing)*

Jean-Michel Raynaud

L'objet de ce cours-atelier est d'étudier et de s'approprier un certain nombre de stratégies d'écriture afin de les réemployer dans le cadre de la production d'un texte collectif achevé. Bien que le cours doive aboutir à la création d'un texte, il ne fera pas nécessairementappel aux dons artistiques de chacun. C'est le travail de la création qui sera l'objet de notre étude. Les étudiants seront personnellement guidés et travailleront selon un cahier des charges précis pour leur permettre de maîtriser les aspects théoriques du cours, les techniques employées et les pratiques de la rédaction. Le travail sera initié en cours et poursuivi par l'étudiant durant son temps libre. Des groupes de réflexion seront organisés pour discuter de problèmes spécifiques surgissant durant le déroulement de cet atelier. Chaque étudiant tiendra un journal personnel où il consignera ses questions, ses remarques et ses réflexions sur son parcours d'apprentissage. Chaque étudiant aura pour tâche finale de contribuer à la rédaction d'un spectacle complet dont le texte sera prêt pour la publication à la fin du cours. Les séances de deux heures se tiendront quotidiennement. L'évaluation comprendra trois parties d'égale valeur:
1) évaluation du journal personnel d'écriture.
2) évaluation du texte produit par chaque étudiant.
3) interrogation orale sur le contenu théorique et méthodologique du cours ainsi que sa mise en pratique dans le texte soumis. (2 units)

562 Pratique et plaisir du texte *(Textual Analysis)*

Roger Lauverjat

Ce cours vise d'abord à donner un langage critique et une méthode permettant de résoudre les problèmes historiques, philosophiques, formels qui se posent lors de l'analyse d'un texte littéraire. Les deux premières semaines sont consacrées à l'étude du récit: la construction, les modes de narration, les formes de l'intrigue, les rythmes, les techniques et les fonctions de la description, les personnages, les points de vue (focalisation). Les textes dramatiques seront abordés au cours des deux semaines suivantes: étude de la mise en scène de la parole, le dialogue, le monologue, la structure de l'action dramatique classique, la question du personnage. Une initiation aux méthodes d'analyse poétique sera également proposée (rappel des notions de versification, rythmes, rimes, architecture sonore, notions de rhétorique, étude de l'image poétique). (1 unit)

Contrôle des connaissances:

Le 17 juillet, analyse d'un texte poétique [au choix, étude de 'Promenade sentimentale' (Verlaine) ou 'Vin des chiffonniers' (Baudelaire)]. Le 7 août, analyse d'un texte romanesque ou d'un texte dramatique [*Madame Bovary* (le bal de la Vaubyessard) ou *Dom Juan* (III,2)]. La note d'ensemble tient compte de la participation en cours.

Polycopié en trois fascicules (initiation à l'analyse du récit, du texte dramatique, du texte poétique).

563 Textes français et histoire littéraire *(Literature, History and Society)*

Roger Lauverjat

Inscrire la production littéraire dans l'histoire de la société française au XVIème et XVIIème siècles. Les textes étudiés sont regroupés en fonction de leur appartenance à un courant littéraire ou à un genre: la renaissance du savoir, la renaissance des formes, les inquiétudes et les certitudes de l'Humanisme, L'âge du Baroque, les codes et

morales du Grand Siècle, la critique du pouvoir. Cette approche se réclamant de l'intertextualité et de la sociocritique doit permettre de mieux apprécier les liens qui rattachent un texte aux idées, aux formes et aux passions d'une époque. (1 unit)

Contrôle des connaissances:

le 25 juillet, deux sujets au choix sur le 16ème siècle (Rabelais ou Montaigne). Le 11 août, devoir sur table portant sur le 17ème siècle. La note d'ensemble tient compte de la participation en cours.

Polycopié.

564 Littérature et civilisation: Le Québec *(Quebec: Literature and Civilization)*

Pierre Hébert

Ce cours vise à donner une introduction générale à la littérature et à la civilisation québécoises. A cette fin, on fera en premier lieu un parcours des principaux événements politiques qui ont marqué l'évolution du Québec, suivi d'un sommaire de la transformation des idéologies, principalement aux 19ème et 20ème siècles. En second lieu, la littérature sera étudiée en regard de ce tableau de fond. Après avoir tracé ses principales étapes on analysera principalement le roman en mettant l'accent autant sur la dissidence que la conformité des œuvres. L'ensemble du cours posera les repères essentiels et le contexte nécessaire pour comprendre la vie littéraire au Québec, de même que pour poursuivre des études plus approfondies. (1 unit)

Texte:

- Yannick Gasquy-Resch, *Littérature du Québec*, Vanves, Edicef, 1994.

761 Deux approches complémentaires du texte littéraire: critique génétique, critique thématique *(Towards Research in Literature)*

Bernard Masson

La génétique littéraire est une démarche scientifique possédant ses techniques propres (déchiffrement des manuscrits, classement, interprétation) et sa propre finalité (génèse de l'œuvre). La critique thématique s'occupe de l'œuvre achevée, close sur la perfection de sa forme

définitive. Elle procède à deux niveaux: en surface (la construction formelle, porteuse de sens) et en profondeur (les en dessous de l'œuvre, où se cache ou s'enfouit sa vérité secrète et profonde). Ces exercices trouveront leur champ d'application dans deux œuvres de premier plan: *L'Education sentimentale* (1869) de Gustave Flaubert, *Les Mots* (1963) de Jean-Paul Sartre. L'admiration constante, à la fois passionnée et agacée, de Sartre pour Flaubert suffit au rapprochement des deux œuvres dans une étude conjointe. Les documents de travail nécessaires (transcription des manuscripts, confrontation des variantes d'un même texte) seront fournis aux étudiants sous forme polycopiée. (1 unit)
Textes:
- G. Flaubert, *L'Education sentimentale*, GF-Flammarion, 1985.
- JP. Sartre, *Les Mots*, Gallimard. Collection Folio, 1964.

762 Voix de femmes, les grands écrivains-femmes en France du Moyen-âge à nos jours *(French Women Writers)*

Marie-Pierre Mourier-Chabanne

Analyse des œuvres majeures de la littérature française écrites par des femmes (Marguerite de Navarre, Louise Labbé, Marie-Madeleine de Lafayette, George Sand, Colette, Marguerite Yourcenar, Marguerite Duras, Nathalie Sarraute ou encore Marie N'Diaye et Marie Darrieussecq) à partir d'une anthologie de genres (romans, nouvelles, poésie, théâtre, correspondance, essais). Il s'agira de resituer des œuvres dans leur contexte historique et culturel, de souligner leur originalité et leur influence dans notre histoire littéraire, mais aussi de refléchir sur la présence, parfois problématique d'une voix spécifiquement féminine. (1 unit)
Polycopié.

763 De la Négritude à la Créolité *(From Négritude to Créolité)*

Jean Bernabé

Prenant appui sur une approche socio-historique et socio-linguistique des Antilles francophones, ce

cours vise à une analyse de l'émergence d'une écriture en quête de souveraineté, à contre-courant des pesanteurs coloniales. Seront dégagés les différents concepts opératoires autour desquels s'organise la problématique de la diglossie littéraire. Cette problématique sera illustrée notamment par trois textes: *Le cahier d'un retour au pays natal* d'Aimé Césaire, *La chronique des sept misères* de Patrick Chamoiseau, *Pluie et Vent sur Télumée Miracle*, de Simone Schwartz-Bart. Référence sera également faite à l'essai: *Eloge de la Créolité* de J. Bernabé, P. Chamoiseau, R. Confiant. (1 unit)
Contrôle des connaissances: En fin de semaine 2 et 3, il portera sur la reconnaissance de mécanismes à travers lesquels se textualise la diglossie créole/français.
Texte requis:
- A. Césaire, *Cahier d'un retour au pays natal*, Présence Africaine.

764 Cours-atelier de l'écrivain en résidence *(Course with Writer in Residence)*

Rachid Boudjedra

Autour d'un écrivain et de son œuvre:
'Ecrivain issu de deux cultures qui se sont souvent rejetées, et de deux langues très différentes, je n'ai été qu'un trait d'union entre la culture berbère, arabe et musulmane et la littérature occidentale contemporaine. Coincé entre Faulkner, Dos Passos et le nouveau roman français, j'ai essayé de me frayer un chemin, dans la sublimation des maîtres et l'extase du lecteur insatiable que je suis'. (R. Boudjedra, Alger le 28 février, 1998). (1 unit)
Texte:
- *La Prise de Gibraltar*, Paris, Denoël, 1987.

Civilisation

531 Communiquer et vivre avec les régions de France *(French Culture by Region)*

Jean-Rémy Bure

La France est une tapisserie de saveurs particulières. Malgré sa tradition politique centralisatrice, elle se laisse découvrir et aimer dans la diversité de ses régions. Il s'agira de décrire les caractéristiques du

tissu régional français. Les étudiants sont invités à prendre personnellement en charge plusieurs aspects de régions sélectionnées (Basse et Haute Normandie, Bretagne, Aquitaine, PACA, Rhône-Alpes, Franche-Comté, Ile-de-France) à partir d'une documentation écrite et audiovisuelle, ainsi qu'à partir d'internet. Ils sont amenés à exprimer leur créativité orale et rédigée. Les travaux écrits comprendront des rédactions de style général et professionnel. (1 unit)

Texte:

- *La France et ses régions*, INSEE, 1997

631 Etre citoyen français aujourd'hui *(Modern French Civilization)*

Dominique Agostini

Etre citoyen en France est un métier qui s'apprend et se pratique. On montrera en analysant les institutions (État, écoles, entreprises, vie politique etc.) comment la citoyenneté française se construit et façonne l'individu. Mais on donnera aussi des éléments pratiques qui pourront être utilisés lors d'un séjour en France. La notion de citoyen n'est pas seulemnt un concept c'est aussi un savoir-faire. (1 unit)

Contrôle des connaissances:

Les étudiants choisissent un thème qui donne lieu à la rédaction d'un dossier qui comportera trois étapes successives, chacune faisant l'objet d'une évaluation (plan et deux parties rédigées)

Texte:

- B de Gunten, A, Martin, N, Niogret, *Les Institutions de la France*, Nathan (Repères pratiques), édition la plus récente.

632 Affaires, destination France, destination ALENA *(Business French and the Francophone World)*

Jean-Rémy Bure

Ce cours a pour objectif l'initiation aux fonctions administratives et commerciales de l'entreprise et la sensibilisation aux mentalités de France et de l'Amérique francophone (en particulier le Québec) à travers la vie professionnelle. Les étudiants pourront se familiariser avec la communication d'entreprise: entretien d'embauche, curriculum

vitae, lettre de motivation, correspondance commerciale. Ils prendront aussi connaissance des étapes de la commercialisation d'un produit. L'étude d'entreprises en France et dans le cadre de l'ALENA sera menée. On pourra aussi se familiariser avec les spécificités des négociateurs français et québécois. L'interculturel sera privilégié. Ce cours s'adresse à toute personne voulant se familiariser avec le monde des affaires en français: professeur de français souhaitant élargir son champ d'enseignement, personne travaillant en entreprise ou dans l'administration publique, étudiant(e) déjà spécialisé(e) ou désirant connaître une autre matière que celles déjà étudiées. Les méthodes d'enseignement, orales et écrites, seront fondées sur la participation active des étudiants (jeux de rôles, exercices audiovisuels), mise en situation concrète et utilisation de documents authentiques. (1 unit)

Polycopié.

Texte:

- *La correspondance commerciale française*, Paris, Nathan, (coll. Repères pratiques), 1993, ISBN 2091760447.

633 De Lutèce au Grand Louvre, le roman d'une ville *(Art History)*

Charles Sala

Il s'agit de retracer l'évolution matérielle, morale, politique et religieuse de la ville depuis l'urbanisme romain, à travers les fortifications du Moyen-Age, jusqu'à la modernisation renaissante du XVIème siècle. Ensuite le travail sera focalisé sur l'urbanisme monarchique des XVII et XVIIIème siècles, la rénovation urbaine du Second Empire au XIXème siècle et enfin sur les grands travaux des dernières vingt années. Outils d'analyse: histoire, urbanisme, histoire des habitudes, histoire de l'architecture, histoire de l'art. (1 unit)

Contrôle des connaissances:

-Entretien oral pendant le deuxième semaine destiné à établir le choix du sujet du dossier final.
-Devoir sur table, sous forme de lecture d'images, pendant la quatrième semaine.
-Remise d'un dossier, le sujet est au choix, mais soumis à l'accord du professeur (12 pages, illustrations, table des matières, bibliographie).

637 Ce que nous dit la caméra, ou: La société française vue par le jeune cinéma d'aujourd'hui *(Modern French Society through the Camera's Lens)*

Pierre-François Mourier

Le chômage, la montée des insécurités, la drogue, la banlieue, l'éclatement de la cellule familiale, bref, tout ce que certains sociologues nomment la 'déliaison', tel est le miroir que nous tend le jeune cinéma français. Mais il nous montre aussi la solidarité, la valeur de l'amour, la possibilité d'une vie autre et l'espoir de refonder une communauté. Ceux qui regardent le monde à travers l'œil d'une caméra sont peut-être en train d'inventer une nouvelle forme d'engagement, à l'écart des partis politiques et des allégeances traditionnelles. Les participants à ce cours forment et animent sous la direction de leur professeur le Cercle des Cinéphiles de l'École française. (1 unit)

731 La Francophonie, histoire d'une langue et géopolitique *(The French-Speaking World)*

Jean-Claude Redonnet

Ce cours a pour but de présenter un thème majeur dont la compréhension et la pratique sont devenues nécessaires pour le professeur de français sous ses aspects historiques, culturels, sociaux et linguistiques. Étude de l'espace francophone, expression des identités, rencontre des langues et des culures, analyse des stratégies francophones en matière de solidarité et de développement. (1 unit)

Contrôle des connaissances:

Un exposé oral sur l'un des points de la problématique francophone (40%). Un essai de synthèse (40%). Une note de participation aux cours et à la recherche documentaire (20%).

Texte requis:

- Michel Tétu, *Qu'est-ce que la Francophonie ?*, Paris, Hachette Edicef, 1997.

732 La société française: Microcosmes et macrocosme *(The Small Societies French Society is Built Upon)*

Béatrice Fracchiolla

Dans ce cours, il s'agira de travailler de manière

analytique sur les minorités dans la société contemporaine française, d'étudier leur place, leurs caractéristiques, leurs modes de vie. Nous nous attacherons plus particulièrement à quelques catégories de personnes souvent oubliées qui constituent aussi la société française, dont, à titre indicatif, les élèves des grandes écoles, les personnes handicapées, les écologistes... Nous nous intéresserons aussi à l'intégration de ces "micro-sociétés" dans la société française en général, en observant comment la société, dans son ensemble, les considère. (1 unit)

Contrôle des connaissances:

Les étudiant seront amenés à rendre deux devoirs, le premier consistera à réaliser une recherche pour élaborer un dossier de textes concernant trois de ces "microcosmes", à rendre pour le 20 juillet. Le second sera un devoir réflexif qui développera l'un des thèmes du cours, à rendre pour le 7 août. Polycopié.

Pedagogie

592 Enseigner le Français Langue Étrangère, réflexions théoriques et interventions en salle de classe sur le thème de l'oral *(Teaching French as a Foreign Language, from Theory to Practice)*

Aline Germain-Rutherford

Ce cours s'adresse principalement aux enseignants ou futurs enseignants de FLE. A partir d'une réflexion sur les recherches actuelles en didactique des langues et des cultures et sur les nouvelles orientations dans la formation des enseignants, nous aborderons tout d'abord la notion de langue et culture dans l'enseignement/apprentissage d'une langue seconde, en explorant une approche originale: la simulation globale. Nous présenterons et analyserons ensuite différentes techniques pour enseigner l'oral, qu'il s'agisse de la compréhension orale, de la prononciation ou de la production orale. Nous réfléchirons également à l'utilisation du document vidéo (sur simple cassette vidéo ou document multimédia) comme outil et support dans l'enseignement de l'oral et de ses contextes culturels, et nous aborderons le problème d'un

apprentissage plus individualisé et autonome avec les notions d'auto-évaluation et de porte-folio. Nous réfléchirons enfin au rôle et à la place que peut jouer ou que joue de plus en plus le réseau Internet dans la classe de langue en explorant et analysant certains sites spécifiques. (1 unit)
Contrôle des connaissances:
Trois devoirs répartis sur les six semaines, qui présentent dans leur tâche respective une progression allant de l'observation et de la description d'un problème spécifique en salle de classe, vers une réflexion théorique pour intervenir sur ce phénomène,jusqu'à l'intervention en salle de classe grâce à la création d'un matériel didactique prêt à être utilisé. Devoir 1 (13 juillet), Devoir 2 (27 juillet), Devoir 3 (présentation en classe, travail de groupe , une date, 7, 10 ou 11 août).
Polycopié.

593 Atelier de réflexion et de création sur la place de la musique dans la classe de langue *(Music in the Classroom)*

Bonnie Woolley

Quel est le rôle de la musique dans l'apprentissage des langues ? En quoi peut-elle améliorer la motivation, l'acquisition, la rétention chez l'apprenant ? Comment passer au-dela du fameux 'exercice à trous'qui constitue souvent le seul moyen d'exploitation d'un chanson ? Une étude des différentes manifestations de la musique chantée et instrumentale dans la classe de langues, des réflexions sur les avantages et les inconvénients de différents styles et approches, et l'élaboration et la présentation de modules pédagogiques permettront aux participants de concevoir une approche personnalisée de l'intégration de la musique dans leurs propres cours de langue. (1 unit)
Contrôle des connaissances:
Préparation et présentation en classe de quatre modules pédagogiques. Participation à la préparation d'une soirée ouverte à toute l'école sur le thème des chansons. Participation aux activités musicales de l'École française en tant que chanteur/euse ou instrumentiste, organisateur ou documentaliste.

691 Enseigner le français aux débutants aux États-Unis *(Teaching Beginners' French)*

Guy Spielmann

Ce cours se propose de soulever du double point de vue de la pratique et de la théorie les questions qui se posent à l'enseignant de 'cours de langue' pour débutants. Nous réfléchirons de façon critique sur les problèmes que présentent la création d'un cursus pour débutants et l'enseignement des cours, en confrontant philosophies éducatives, théories pédagogiques et didactiques, techniques d'enseignement et questions logistiques; nous tiendrons également compte de l'expérience personnelle des participants, ainsi que de modèles possibles, dont les propres cours de l'École française. Ce cours permettra à tous les participants de constituer une gamme d'outils tant conceptuels que pratiques permettant à chacun de mieux concevoir ou de repenser un cursus pour débutants dans sa propre institution. Parmi les thèmes abordés on trouvera: Comment mettre au point un cours reflétant de façon réaliste des objectifs institutionnels et des principes pédagogiques et didactiques solides et cohérents, comment intégrer un enseignement linguistique (grammaire et vocabulaire) et communicationnel à celui de contenu (historique, géographique et culturel). Comment choisir et utiliser des documents authentiques (Comment se les procurer, lesquels choisir), exploiter des ressources multimédia et des ressources en ligne, choisir un manuel selon une approche systématique et rationnelle, utiliser le français exclusivement comme langue d'enseignement. (1 unit)

696 La Ville *(The City as a Pedagogical Tool)*

Béatrice Fracchiolla

L'objectif général du cours sera de proposer une réflexion autour de l'enseignement de la civilisation. La réflexion didactique sera poursuivie à travers le thème de la ville, thème trés riche qui nous permettra d'aborder divers problèmes de société, tels, par exemple, que les transports, Paris et la province, urbanisme et ruralité, les relations entre les personnes, les noms dans la ville... Le thème de

la ville permettra une approche à la fois pluridisciplinaire et multiréférencée, puisqu'il s'ouvre sur des dimensions aussi bien culturelles, que sociologiques, architecturales, anthropologiques... (1 unit)

Contrôle des connaissances:

Il sera effectué au moyen de deux exercices différents: le premier consistera à effectuer une recherche documentaire afin d'élaborer un dossier à usage didactique, à rendre pour le 23 juillet. Le second sera un commentaire écrit de document(s) sur un thème en relation avec le cours à rendre pour le 6 août.

Texte:

- Pierre Sansot, *Poétique de la Ville*, 1994.

Ateliers

Certains ateliers sont destinés en priorité aux étudiants inscrits dans certains cours dont ils constituent le prolongement naturel. Les tables-rondes et les conférences sont le plus souvent ouvertes à l'ensemble de l'École française.

Technologie, langue et société

Carol Rifelj

Les nouvelles technologies représentent une importante ouverture sur le monde francophone pour ceux qui s'intéressent à la langue et à la culture. Nous analyserons des logiciels, des produits multimédia, des banques de données et le Web. Nous examinerons leurs limites aussi bien que ce qu'ils offrent pour l'étude de la langue, de la société, de la littérature et nous verrons comment exploiter ces ressources tant pour la recherche que pour l'enseignement. Les séances comportent une expérience pratique. (Parmi les thèmes abordés: Le Web, la recherche littéraire, la bibliothèque, l'enseignement de la langue, les logiciels, le multimédia, les serveurs, visite du Center for Educational Technology et présentation de logiciels). (Pas de crédit)

Rencontres de recherche D.M.L. (hebdomadaire)

Bernard Masson

Sous la direction d'un spécialiste, directeur de recherches, méthodologie individuelle et collective. (Pas de crédit)

L'Atelier du D.M.L. (hebdomadaire)

Directeurs de recherches et invités

Six ateliers proposant une présentation publique et une discussion par un étudiant de D.M.L. en cours d'études ou à l'issue de la soutenance de ses travaux, sous la direction d'un spécialiste. (Pas de crédit)

L'Atelier du peintre

Denis Rivière

Autour de l'artiste au travail et sous sa direction, apprentissage en français de la technique et de l'approche picturale. (Pas de crédit)

Tables-rondes et conférences

Etienne WERMESTER

(Jeudi 9 juillet-jeudi 16 juillet):

Une semaine consacrée à 'La francophonie: d'une stratégie culturelle à une stratégie politique' (La diplomatie culturelle de la France, La francophonie et la Francophonie, Le multilatéral francophone, La Francophonie après le Sommet de Hanoï, les nouvelles technologies de l'information et de la communication, la francophonie dans les organisations internationales, la francohonie et l'économie).

Barry J. ANCELET

(Lundi 27 juillet-vendredi 31 juillet):

Une semaine consacrée à une orientation historique et culturelle sur le fait français en Louisiane (De l'oral à l'écrit, la tradition orale, la renaissance littéraire, la musique, le mardi-gras, la cuisine).

Jacques PÉCHEUR

(Lundi 27 juillet-vendredi 31 juillet):

Rédacteur en Chef du *Français dans le Monde*, Paris.

Une semaine consacrée à: Plurilinguisme,

mondialistion et destin du français (Mondialisation et identités, Quels vecteurs privilégier pour promouvoir le français ? Les nouveaux publics de l'apprentissage, Argumenter pour le français, Politique linguistique et plurilinguisme).

Patrick CHARRIÈRE
(Vendredi 3 juillet-dimanche 5 juillet):
Attaché linguistique auprès du Consulat général de France à San Francisco.
Week-end consacré à l'apprentissage et à la pratique de la 'simulation globale', avec la mise en œuvre d'une simulation intitulée 'Iles'.

Arlette NIEDOBA
(Vendredi 10 juillet):
Directrice des Réseaux éducatifs et culturels dans les Amériques.
Conférence sur l'apprentissage et l'enseignement du français, grâce à la Télévision internationale TV5, chaîne satellite désormais disponible aux États-Unis par diffusion directe .

Patrick VITTET-PHILIPPE
(Lundi 20 juillet-Mardi 21 juillet):
Expert auprès de la Commission Européenne, Bruxelles.
Deux conférences sur l'Europe face aux réseaux mondiaux et le commerce électronique vu d'Europe.

Stages/ Professional Development Workshops

Each workshop meets for three weeks, three hours a day, and leads to collective and individual production as well as practice. Participants earn one unit of graduate credit (three semester hours) for the three-week session. All workshops are taught in French by a specialist in the field. Workshop participants are housed in dormitories of the French School and immerse themselves in a French environment throughout their stay. They are expected to observe the Middlebury language pledge, and they are encouraged to interact with the students and faculty of other French School programs while taking

advantage of the many free social, cultural, and recreational opportunities offered by the school. These include films, lectures, and concerts - all in French - as well as access to excellent athletic facilities, including a pool, fitness center, indoor and outdoor tracks, and tennis courts.

794 Stage multimédia: Le multimédia: pourquoi et pour quoi faire? *(Exploring, Using and Creating Multimedia Materials via CD-ROMs and the Web: How and What for?)*

Gilberte Furstenberg

Cet atelier s'adresse à ceux qui sont désireux d'intégrer la technologie dans leurs cours de langues et de culture. Il s'appuie essentiellement sur l'utilisation pédagogique du multimédia sur CD-ROM et Web. Nous analyserons un grand nombre de CD-ROMs et explorerons les riches possibilités offertes par le Web. Divers invités viendront présenter soit des CD-ROMs qu'ils ont réalisés, soit des cours en ligne qu'ils ont conçus. Chaque participant travaillera sur des projets individuels qui déboucheront sur des réalisations concrètes qu'ils pourront utiliser dans leurs cours, tels que des documents pédagogiques à prtir de CD-ROMs ou du Web. Une composante atelier de création est également possible. (1 unit)
(jeudi 2 juillet - mercredi 22 juillet)

797 Stage théâtre: De l'œuvre à la scène *(Candide* de Voltaire)

Claude Beauclair

Ce stage est destiné aux professeurs qui souhaiteraient mettre en scène avec leurs étudiants une œuvre littéraire étudiée en cours de français. Tous les stades de la réalisation de cette mise en scène seront analysés, discutés et mis en pratique.
1) Choix de l'œuvre: pièces de théâtre, montages de textes narratifs ou poétiques.
2) Importance de la compréhension de l'œuvre pour les étudiants: explication du texte, qualités dramatiques de l'œuvre, les personnages, leurs rôles.
3) Travail d'élocution et de diction sur des extraits du texte au programme. Exercices de diction, de respiration et de projection de voix. Correction de

la prononciation et de l'intonation.
4) Distribution des rôles. Le travail de l'acteur: importance de la connaissance du texte, mémorisation, jeu théâtral, mouvements et déplacements.
5) Les techniques de mise en scène: décors, accessoires, costumes, éclairages, musique.
6) Affiches et programmes.
7) Répétitions.
8) Travail avec les techniciens du théâtre.
9) Répétition générale et représentations.

Travail pour le stage:
Présence aux ateliers et répétitions. Tous les participants travailleront, sous une forme ou une autre, à la réalisation du spectacle (technique ou jeu théâtral).

Œuvre au programme en 1998:
Voltaire, *Candide*, Classiques Larousse
(1 unit) *(jeudi 23 juillet- mercredi 12 août)*

Activités, enrichissement linguistique et culturel

Les cours sont suivis et complétés, au-delà des ateliers, tables-rondes et conférences, par des activités destinées à apporter un enrichissement linguistique et culturel. Ces activités sont ouvertes à tous et ne conduisent pas à l'obtention de crédits. On peut citer:

- le Cercle des cinéphiles (animé par Pierre-François Mourier)
- le Chœur de l'École française (animé par Bonnie Woolley)
- le Comité de rédaction de *La Gazette* (animé par Mary Radnofsky).
- le Cabaret (animé par Micheline Masson).
- les productions scéniques des ateliers 'Corps et Langage'(Raphaëlle Nicolas), 'Le Petit Conservatoire' (Françoise Mojeret), 'De l'Œuvre à la Scène'(Claude Beauclair).
- la Radio-campus et le Club TV5(animés par Philippe France).
- les Soirées musicales et les Soirées poétiques (animées par Bonnie Woolley, Micheline Masson et Elie Chemali).

The School in France

Headquarters in Paris
The offices of the Middlebury School in France are located in Reid Hall, 4 rue de Chevreuse, 75006 Paris (Telephone: 011-33-1-43-20-70-57), in the Montparnasse district.
Director (1998/1999): BETHANY LADIMER, Professor of French, Middlebury College. Ph.D., Columbia University.

Faculty
Courses are taught by faculty members of the University of Paris III-Sorbonne Nouvelle, other branches of the University of Paris and various French institutes.

Living Abroad
Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances, and their living and travel arrangements. The School in France helps students to secure housing in a wide variety of student residences, rooms, and other lodgings.

Cost
Students pay only tuition to the Middlebury College School in France, since they are responsible for their own travel, room, and board. Tuition charges for 1999-2000 will be published in November, 1998. Bills for tuition for full year and both semester programs are due in August. While individual life styles and circumstances, as well as the rate of the dollar, will cause the estimate to vary, the overall cost of a year in Paris - including passage but excluding travel while in Europe - should be approximately $25,000 to $27,000.

Financial Aid
Financial aid from Middlebury College is only available to students earning an undergraduate or graduate Middlebury degree. Non-Middlebury Juniors should apply to their home institutions.

Application and Admission

Applications for the 1999-2000 academic year abroad will be available in November, 1998. Applications for the junior year program should be submitted by January 31, because the program is often filled by early February. Only students in Middlebury's B.A. program may apply for the semester program. Completed applications for the graduate program will be acted upon as they are received and until all spaces have been filled, sometimes as early as March. In order to comply with various visa and French university requirements, no applications for admission to the School in France can be accepted after May 1. Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131, telephone: (802) 443-5510.

The Junior Year Program

Middlebury's junior year program in Paris is open to students who have completed two full years of college course work, with at least a B- average overall and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization by the end of their fourth college semester. The semester option is open to matriculated Middlebury undergraduates only (see below). Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance in the junior year program. However, in cases where remedial language work appears necessary or desirable, the Dean of Languages and International Studies reserves the right to make final acceptance conditional on successful completion of the seven-week session. Students accepted to the junior year program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris.

Juniors enroll for the full academic year in a program of studies designed both to complement courses taken at the home institution and to form a logical link between sophomore and senior years. Beginning in early September, a preliminary session at Reid Hall offers language work and an introduction to Paris. After the preliminary session, juniors may choose among the course offerings at the University of Paris III-Sorbonne Nouvelle; political science, economics, and international relations at the Institut d'Etudes Politiques (entrance by examination); economics at a private law and economics school; and language, literature, and civilization at the Middlebury School in France. All instruction is in French.

Students majoring in political science, or who have a strong interest in political science, may choose to enroll in a special one-year program of study at the Institut d'Etudes Politiques leading to the Diplôme du Programme International de Sciences Politiques et Sociales. Candidates for acceptance in the Programme International, whether to prepare the Diplôme or simply to enroll in a few courses, must pass an entrance test which covers language and knowledge of current events.

Courses in studio art or music may be available to qualified undergraduates by arrangement. Prior approval by the student's adviser and the French foreign-study adviser are required.

Semester Option

A limited number of students in Middlebury College's B.A. program may apply to the semester program if the full year is not academically feasible for them. Students applying for the semester option must take FR 230 (Introduction to Contemporary France) or the equivalent. Course choices are limited for semester students, as many French university courses are full-year courses. After the preliminary session, students may take courses in literature, language, and civilization at Reid Hall. Semester candidates should note the FR 230 requirement and the requirement to register in one language course while in France. N.B.: If applying for a semester option, students must state briefly in writing why they must choose it over the full year:

experience has shown that most students benefit much more from the full academic year in France.

Credits
A student's workload must be approved by the director of the School in France. Because a student's home institution determines the number of credits awarded for work abroad, students should discuss the transfer of credit with their advisers well before they go abroad. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units; Middlebury undergraduates in the semester program earn five units.

The Graduate Program
After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. (Students will not be allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory.) During a special preliminary session (worth one unit of credit) offered by the Middlebury School in France in September and October, students are enrolled in two seminars designed to prepare them for advanced university work and to introduce them to the methods and subject areas of the mémoire, a short thesis required of all candidates for the M.A. degree.

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the mémoire (worth two units of credit), six units of course work are chosen from the areas of French language, phonetics, literature, culture and civilization, and business French. Courses in a variety of areas (to be announced) may be taken at the University of Paris III-Sorbonne Nouvelle; language practice, civilization, and literature at the Middlebury School in France (Reid Hall); and the French business

context at the École Commerciale de la Chambre de Commerce et d'Industrie de Paris.

Courses
The following courses, among others, have been available in recent years:

*Courses open to graduate students only.
+Courses open to undergraduate students only.
(No symbol means open to both graduate and undergraduate students.)

Preliminary Session

Courses for Undergraduates
Language
Introduction to Paris

Seminars for graduates
Histoire des idées dans la littérature du XXe siècle
La femme dans le roman français du XIXe siècle
Lire le roman
L'école en France : de l'école maternelle à l'université
La vie politique en France
La presse écrite en France
Histoire de Paris

Université de Paris III-Sorbonne Nouvelle
(semester or year-long courses)
Course titles for our new program with the Université de Paris III-Sorbonne Nouvelle *to be announced June 30th, 1998. No other information regarding these courses is available at time of printing.*

Institut d'Études Politiques
(semester courses)

+Histoire: La France (1880-1990) — histoire d'une nation politique
+Histoire: Histoire Européenne — concordance et discordance
+Economie: Méthodes et données de la macroéconomie
+Economie: Grands problèmes économiques contemporains

+Sciences Politiques: La Vie politique française sous la Vème République
+Sciences Politiques: Comportements politiques en Europe
+Relations Internationales: Théorie des relations internationales
+Affaires Européennes: Les enjeux européens
+Sociétés Comparées: modes de vie européens
+Sociétés Comparées: Modernisation de la Russie au XXème siècle

Faculté d'Économie et de Droit ("FACO")
(semester or year-long courses)

+Théorie et pratique de l'économie internationale
+Institutions et politiques européennese
+Relations extérieures de la CEE
+Organisation de l'économie et les politiques d'intervention

Institut d'Études Économiques et Sociales (I.E.S.)
(semester course)

+Introduction à l'Islam et aux problèmes du Moyen-Orient

Middlebury - Reid Hall
(semester courses)

+Parole culture et communication
Le fonctionnement communicatif du rythme et de l'intonation; l'utilisation de la transcription phonétique; enregistrements sonores; films vidéo.

+Structurer les discours écrits
L'étude parallèle de certains types de discours écrits - lettres, discours persuasifs, récits, rapports - et des structures grammaticales qui leur sont particulières.

*Pratiques de l'écrit
Pour faire acquérir aux étudiants une bonne maîtrise du français : reformulation, explication, développement, argumentation, etc.

*Traduction
Textes littéraires, juridiques, de bandes dessinées, de publicités, d'articles de journaux, de proverbes... Du français à l'anglais et vice versa.

La France : de l'Absolutisme à la Révolution et à l'Empire
Art, pensée, structures politiques du XVIIe siècle; la transformation des structures économiques et des structures mentales qui mène à la Révolution.

La France : XIXe et XXe siècles
De la révolution industrielle à 1945, l'évolution de la France dans un contexte mondial.

*Promenades parisiennes dans la littérature française
Aspects pittoresques et motivations profondes, de Villon à nos jours.

Les Relations Franco-africaines du XVe siècle à nos jours
Période précoloniale et décolonisation de l'Afrique, jusqu'à l'époque actuelle. Le cours se terminera sur la question d'un éventuel conflit franco-américain en Afrique.

+La France et l'Europe
Il s'agira de comprendre le rôle et la place de la France dans la construction de l'Europe. Nous essaierons également de tracer une évolution probable de l'Europe à l'avenir.

*Sociétés et mentalités européennes
Ce cours présentera des définitions de "l'Ouest" et de "l'Europe", et les concepts principaux de l'histoire européenne.

+Cinéma et culture
Nous étudierons le "langage" d'un film, et nous examinerons des image de la société et de la culture françaises à travers quelques œuvres majeures du cinéma français.

+Courants et paradoxes dans l'art européen du XIXe siècle

Approches de l'œuvre d'art pictural (psychanalytique, sociologique, thématique) et ambiguïtés relationnelles entre théorie et pratique, du néoclassicisme au fauvisme.

+Urbanisme et architecture de Paris
Les rapports existant entre les productions artistiques et les diverses manipulations idéologiques, en relation étroite avec le contexte historique.

École Commerciale de la Chambre de Commerce et d'Industrie de Paris (E.C.C.I.P.)
(year-long course)

*Aspects sociaux, économiques et géographiques de la France contemporaine : le français des affaires.

(Students enrolled in this course take the examination for the Diplôme supérieur de français des affaires at the end of the academic year.)

Teaching Internship
By special arrangement, qualified graduates and undergraduates may act as native informants in English at a level corresponding to junior or senior high school. Interested graduates may also work with students at l'E.S.I.T. (École Supérieure d'Interprètes et de Traducteurs) to help them perfect their English. (No credit is given for these *stages à titre bénévole)*

For more information and an application, please contact:

The School in France
Sunderland Language Center
Middlebury College
Middlebury VT 05753-6131
Graduate program:
tel.: (802) 443-5510
e-mail: languages@middlebury.edu
web: http://www.middlebury.edu/~ls
Undergraduate program:
tel.: (802) 443-5745
e-mail: schoolsabroad@middlebury.edu
web: http://www.middlebury.edu/~ls/Paris

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Languages and International Studies
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Languages and International Studies, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

THE GERMAN SCHOOL

1998

Summer Workshops for Teachers and Students of German

The Language Schools
MIDDLEBURY COLLEGE

The German School has always paid special attention to the needs and concerns of language teachers, and takes great pride in the number and reputation of German teachers across the United States who hold degrees from Middlebury. During the summer of 1998 the German School will offer two three-week workshops especially designed for teachers and qualified graduate students of German. Both workshops address specific needs of the modern German classroom for methods and materials.

The workshops meet Monday through Friday for two hours per day and carry one unit (or three semester hours) of graduate credit each. Applicants may enroll in one or both workshop sessions.

A three-week session at Middlebury enables German teachers to advance their graduate studies at the German School without making a six-week commitment to the German School's regular graduate session. While their stay may be shorter in duration, workshop participants still gain full advantage of Middlebury's environment of linguistic and cultural immersion and the German School's wealth of cultural activities including films, plays, concerts, and lectures.

WORKSHOP I
July 1 - July 23, 1998

GN 696 The Current Cultural Scene in Germany Reinhard Maiworm
Goethehaus, New York

The goal of the workshop is to give a survey of the current trends on the German cultural scene and to explore methods and strategies of incorporating them into the language classroom. The workshop will concentrate on the areas of theater, film, art, and music, and will incorporate a rich collection of up-to-date audio and video material.

Texts: Materials will be prepared by the instructor

WORKSHOP II
July 23 - August 14, 1998

GN 695 Methods of Teaching German as a Foreign Language Gunhild Lischke
Cornell University

This course will discuss various methods of and approaches to teaching German language, culture, and literature. Particular focus will be given to the following issues: self-perspective of teachers and learners, learning strategies, error correction, classroom interaction, alternative forms of assessment, and the student as an active participant. The discussions will always be accompanied by activities that can be implemented directly in the language classroom.

Texts: Materials will be distributed by the instructor

SIX-WEEK GRADUATE PROGRAM

Teachers of German are invited to enroll in the German School's regular six-week graduate program from July 29 to August 14, 1998. This year's program focuses on the 20th century and offers the following courses:

Language and Text Analysis
- Style, Vocabulary, and Grammar: Written and Spoken Usage
- Introduction to Literary Scholarship

German Studies—Culture and Society
- Social Policy Issues in the Third *Reich*
- Texts that Made Impact—Documents that Influenced Cultural Policy in the Federal Republic of Germany
- Images of America in Postwar German Literature

Literature
- German Poetry in the 20th Century
- The Romantic *Kunstmärchen*
- Word and Image—An Inquiry into the Relationship between Two Text Systems: Literature and Film

CALENDAR

Workshop I

July	1	Wednesday	Arrival
July	2	Thursday	Classes begin
July	22	Wednesday	Classes end
July	23	Thursday	Departure

Workshop II

July	23	Thursday	Arrival
July	24	Friday	Classes begin
Aug.	13	Thursday	Classes end
Aug.	14	Friday	Departure

WORKSHOP FEES

Tuition	$975
Room	$205
Board	$525
Total	$1,705

The German School also offers:

A seven-week intensive language session
JUNE 26-AUGUST 14

A six-week graduate session
JUNE 29-AUGUST 14

Junior Year in Mainz

Graduate Study in Mainz

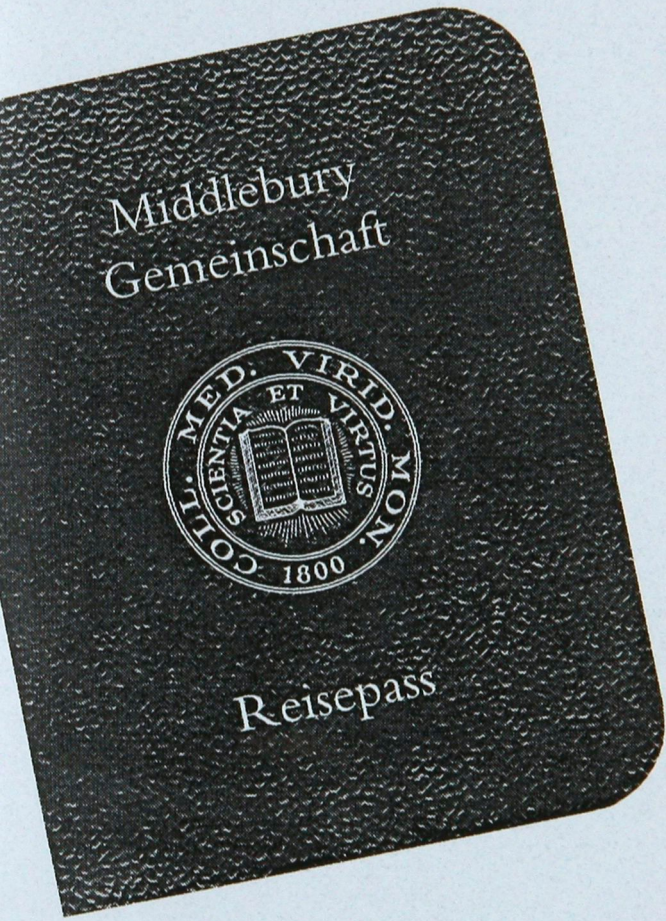
Graduate Degree Programs
M.A. IN GERMAN
D.M.L. IN GERMAN AND A SECOND LANGUAGE

FOR FURTHER INFORMATION PLEASE CONTACT:

The German School-G
Middlebury College
Middlebury VT 05753
(802) 443-5510
E-mail: languages@middlebury.edu
Web: http://www.middlebury.edu/~ls

THE GERMAN SCHOOL

Summer 1998
Academic Year 1998-99



The Language Schools
MIDDLEBURY COLLEGE

The German School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5203
languages@middlebury.edu
http://www.middlebury.edu/~ls

Summer 1998

Seven-Week Session
(including German for Singers)
June 26 - August 14
Total: $4,410
(Tuition $2,860; Board $1,100; Room $450)

Six-Week Graduate Session
June 29 - August 14
Total: $4,320
(Tuition $2,860; Board $1,050; Room $410)

Three-Week Summer Workshop
for Teachers of German
July 1-23 and July 23-August 14
Total: $1,705
(Tuition $975 per unit; Board $525; Room $205)

The School in Germany

Graduate and Junior Year Programs
(Tuition: Full-year $11,315; Semester $5,775)

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Letter from the Director

As the cover of this bulletin suggests, you are holding a passport in your hands that will enable you to enter all German-speaking countries. You are invited to immerse yourself in their cultures and language. What makes this invitation so exciting (and this catalogue so heavy) is the fact that we offer you many different routes into the German territories. You may enter uninitiated, you may bring along some prior experiences, or you may have a substantial knowledge base. We offer courses for beginners and undergraduates, graduate-level Master's and doctoral programs, and specialized workshops for teachers. German for Singers, our newest program, integrates German language training with vocal performance.

Since 1915, the Middlebury College German School has achieved a level of prestige and reputation that is unrivaled in the United States. Its success is based on three major factors. First, we have carefully guarded the basic formula — an environment dedicated solely to German language, literature, and cultural studies. At the heart of these studies is the Language Pledge, unique to Middlebury. An extra-curricular program which provides a wealth of culturally authentic contexts makes the pledge especially meaningful. Secondly, we have changed with the times. We have enriched our course offerings by deepening our emphasis on German Studies. Our teaching methodologies stress individualized attention and make full use of new technologies and assessment methods. As you leaf through this catalogue, you will sense the richness and diversity of the program. Finally and most important, we have always been able to attract first-rate faculty members whose expertise, experience, and dedication guarantee the quality of our endeavor.

Come and join us on our voyage. This passport — *Reisepass* —will allow you to cross new borders through a unique learning experience . Take the German language plunge with us.

Jochen Richter

German at Middlebury

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz and for graduates who complete their M.A. degree with an academic year in Mainz.

Graduate Degrees

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Mainz. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Degree Requirements: Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship*; one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language, Methods of Teaching Literature,* or *Methods of Teaching "Landeskunde;"* and one seminar in which students write a *Proseminararbeit* (15-20 pages).

The remaining five courses may be concentrated in one or two areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20-25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit.*

The director or dean may waive *Advanced Language Practice* on the basis of demonstrated proficiency so that a student may take another course. Students planning to complete the M.A. through the program in Mainz must take *Introduction to Literary Scholarship*, a seminar which includes a *Proseminararbeit*, and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; residency abroad; proof of successful teaching experience; and a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifiying paper.

Inquiries about the D.M.L. program should be addressed to the Dean of Languages and International Studies at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

Credit

Credit is defined in terms of *units.* One unit equals three semester hours.

The undergraduate seven-week session (levels 100-400) normally awards three units, or nine semester hours, of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the German School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,065 (tuition $640; room and board $425).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1998 and the academic year 1998-99 accompany admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 **non-refundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 1999 summer session and the the 1999-00 academic year abroad will be available in the fall of 1998 from:

The German School
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-553-5203
languages@middlebury.edu

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: JOCHEN RICHTER. Professor of German, Allegheny College. Ph.D., Syracuse University.

Associate Director: KARL OBRATH. Associate Professor of German, University of Cincinnati. Ph.D., University of Cincinnati.

Faculty

PETER BOROWSKY. Professor of History, University of Hamburg. Dr. phil., University of Hamburg.

RONALD BURRICHTER. Professor of Music, University of Florida. M.M., Peabody Conservatory.

ANA DJUKIC-COCKS. Assistant Professor of German, Hood College. Ph.D., University of Cincinnati.

ROMAN GRAF. Assistant Professor of German, Middlebury College. Ph.D., University of North Carolina.

GERTRAUD GUTZMANN. Associate Professor of German Studies, Smith College. Ph.D., University of Massachusetts.

BARBARA HECK. Instructor of German, Hillard School. M.A., The Ohio State University.

BRITTA KALLIN. Teaching Assistant in German, University of Cincinnati. M.A., University of Cincinnati and Staatsexamen University of Hamburg.

ASTRID KLOCKE. Associate Instructor of German, Indiana University. A.B.D., Indiana University.

GUNHILD LISCHKE. Senior Lecturer, Cornell University. 1. und 2. Staatsexamen, University of Hamburg.

ROBIN MACDONALD. Head of the Modern Language Department and German Teacher, Delaware County Christian School. D.M.L., Middlebury College.

REINHARD MAIWORM. Co-Director of Program Dept. at the Goethe Institute, New York. M.A., Tübingen University.

BARBARA MENNEL. Head Teaching Assistant, Dept. of German Studies, Cornell University. M.A., The Ohio State University, A.B.D., Cornell University.

KLAUS MODICK. Author. Dr. Phil., University of Hamburg.

RENATE MÖHRMANN. Professor of Film Studies and German, University of Köln. Ph.D., City University of New York.

KAMAKSHI MURTI. Associate Professor of German, University of Arizona. Ph.D., University of Illinois at Urbana-Champaign.

CAROLYN OSTERMANN-HEALY. German Teacher, Distance Learning and Electronic Classroom, Arlington Public Schools. M.A., University of Cincinnati.

THOMAS ROGOWSKI. Head of the Dept. German as a Foreign Language, Goethe University, Frankfurt. 1. Staatsexamen, Frankfurt University.

BRENDA SMITH. Director of "German for Singers" program, Director of Vocal Studies, Manatee Community College. D.M.A., University of Maryland.

HANS-MICHAEL SPEIER. Lehrbeauftragter und Habilitant am Germanischen Seminar der Freien Universität Berlin. Dr. phil., Freie Universität Berlin.

HELEN YORKE. Recitalist and vocal coach. Studied at the Royal Academy of Music; German Lyric Diction/Art song Coach at the Juilliard School; vocal recital coach at the Manhattan School of Music. Performances all over the world.

Teaching Assistants

ALEXANDRA BENNETT
SONJA PATE
GEOFFREY SCHOOLAR

Technical and Rehearsal Assistant

JOHN HEALY

Administrative Staff

LYNN LEWIS, Coordinator
CARINA BEYER, Bilingual Assistant
MICHAEL SHAUGHNESSY, Bilingual Assistant and Computer Technician

Seven-Week Intensive Language Sessions

GN 101-102-103 Elementary German
Murti (coordinator), MacDonald, Mennel

Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities.

Required texts: Terell, *Kontakte: A Communicative Approach,* 3rd ed. (McGraw-Hill). Additional materials will be made available.

Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (101-102-103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised concerning their course selections.

GN 198-199-200 Early Intermediate German
Heck (coordinator), Kallin

The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with appropriate cultural and literary texts. Audio-visual materials supplement the four hours of daily classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory.

Required texts: Bister-Brosen/Genzmer/Pynes, *Spektrum, Grammatik im Kontext* (Prentice Hall); Kossuth/Antal, *Alte Legenden und neue Literatur* (Holt, Rinehart and Winston).

GN 201-202-203 Intermediate German
Djukic-Cocks (coordinator), Graf, Kallin

This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term.

Required texts: Wells, *Handbuch der deutschen Grammatik,* 2nd ed. (D.C. Heath); Crowner/Lill, *Impulse* (Houghton Mifflin); Lixl-Purcel, *Rückblick: Texte und Bilder nach 1945* (Houghton Mifflin); Spaethling/Weber, *Literatur Eins* (W.W. Norton); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Houghton Mifflin).

GN 301-302-303 Advanced German
Klocke (coordinator), Rogowski

The courses on the 300 level are designed as an integrated program for language learning.

GN 301 Advanced Grammar and Communication meets two hours per day to analyze and provide advanced grammatical structures, to provide intensive written and oral language training, to offer insights into German ways of perception, and to teach strategies of communication and language learning. For this course, some additional language and computer laboratory work is required.

Required texts: Dippman, *A Practical Review of German Grammar,* 2nd ed. (Prentice Hall); Hog, *Sichtwechsel* (Klett).

GN 302 Modern German Literature uses short German prose to enrich the cultural context to increase vocabulary, to reinforce grammatical and communicative structures, and to introduce methods of literary interpretation.

Required text: Turneaure, *Im Spiegel der Literatur* (W.W. Norton).

GN 303 German Culture and Society introduces contemporary German culture and some historical background to increase vocabulary, to

reinforce grammatical and communicative structures, and to facilitate a better understanding of German culture and society.

Required texts: Kirschmeyer, *Blick auf Deutschland* (Klett Verlag).

Note: Students at the third level are encouraged to take the examination *Zertifikat Deutsch als Fremdsparache* administered through the Goethe Institute in Boston, for a small additional fee.

GN 401-410-444 Advanced German II

Gutzmann (coordinator), Borowsky

The courses on the 400 level are designed as an integrated program for language learning.

GN 401 Stylistics, Expository Writing, and Communication

Gutzmann

This course forms the core of the 400 level program. It meets two hours daily and aims at strenghtening the student's ability to write and speak German at an advanced level. A reader with literary texts and expository prose is used to enhance the student's understanding and usage of complex linguistic structures, elements of style, and different applications of German in its cultural context. Lectures, films, and other cultural events of the German School will be incorporated into the course.

Required texts: Häussermann, *Sprachkurs Deutsch 5* (Diesterweg/Sauerländer), and additional materials.

GN 410 Literature since 1945

In close connection with **GN 444**, the promises and problems of German unification will be traced as they are reflected in some exemplary literary texts. Also the issue of a united Europe and Germany's position in it will be the focus of the readings.

Required texts: Hannes Krauss (ed.), *Vom Nullpunkt zur Wende. Deutsche Literatur 1945- 1990* (Klartext); Günter Grass, *Unkenrufe. Eine Erzählung*

(dtv); Peter Schneider, *Der Mauerspringer* (Luchterhand).

GN 444 Germany in Europe since 1945: National and Transnational Perspectives.

The course explores Germany' s political development towards reunification and examines what role a united Europe plays for that new Germany. It also focusses on Germany's position in the cultural and political topography of the new Europe. It attempts to consider both German and European perspectives.

Required texts: Hannes Krauss (ed.), *Vom Nullpunkt zur Wende. Deutschsprachige Literatur 1945-1990 (Klartext);* and additional reading materials.

Note: Students at the fourth level are encouraged to take the examination *Zentrale Mittelstufenprüfung* administered through the Goethe Institute in Boston for a small fee.

German for Singers

The German for Singers program includes two basic components: language learning and musical performance. The *language component* provides two hours of instruction each day in grammar and conversation, at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention will be given to German diction, conversational style, and poetic interpretation. For the language portion of this program, two units of credit are awarded, and the courses are offered on four levels:

GN 105-106 Elementary German for Singers

Ostermann-Healy

Daily activities include 2 hours of classroom instruction, plus additional work in the language laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronuncia- tion, as well as mucic vocabulary.

Required texts: Möller/Liedloff, *Deutsch heute,* 6th ed. (Houghton Mifflin); Barber, *German*

for Musicians (Indiana University Press)); plus additional materials.

GN 205-206 Intermediate German for Singers

Djukic-Cocks (coordinator)

Daily activities include 2 hours of grammar review and conversation and composition practice in order to develop the 4 basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center.

Required texts: Wells, *Handbuch der deutschen Grammatik,* 2nd ed. (D.C. Heath); Crowner/Lill, *Impulse,* (Houghton Mifflin).

GN 305-306 Advanced German for Singers

Klocke (coordinator)

The course meets two hours per day to analyse and practice advanced grammatical structures, to provide intensive written and oral language training, to offer insights into the German way of perception, and to develop communication and reading skills. Some additional work in the language and computer laboratory is required.

Required texts: Dippman, *A Practical Review of German Grammar,* 2nd ed. (Prentice Hall); Hog, *Sichtwechsel* (Klett).

GN 405-406 Advanced German for Singers II

Gutzmann (coordinator)

The course deals with stylistics, expository writing and communication. It meets two hours per day and aims at strengthening the students' ability to write and speak German at an advanced level.

Required text: Häussermann, *Sprachkurs Deutsch 5,* (Diesterweg/Sauerländer); plus additional material.

The *musical performance component* of the German for Singers program carries one unit of credit. The course is structured as a daily two hour seminar on German culture and music history. This seminar includes active participation in the singing of the material discussed. Together, the language and performance components will provide a context for the musical interpretation of song, operatic, and oratorio literature. Participants in the program will enroll in one of the following four courses to complement their language component.

GN 104 Elementary German for Singers: Music Theory/Practice/Diction

Smith + staff

GN 204 Intermediate German for Singers: Music Theory/Practice/Diction

Smith + staff

GN 304 Advanced German for Singers: Music Theory/Practice/ Diction

Smith + staff

GN 404 Advanced German for Singers II: Music Theory/Practice/Diction

Smith + staff

For a complete description of the program see the special brochure, ***German for Singers.***

Six-Week Graduate Program of Studies

A normal load is three courses per summer, to be selected in consultation with the director or associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take a placement test. Only courses designated as **seminars** may be taken to write a *Proseminar* or *Seminararbeit.*

Language and Text Analysis

GN 601 Advanced Language Practice

Richter

The course will provide intensive practice in written and spoken German. It will review specific grammatical problems, address selected stylistic areas, and concentrate on the writing of expository prose. Attention will also be given to the writing of research papers. The course will be targeted to

address individuals needs of the participants.

Required texts: Buscha, *Deutsches Übungsbuch* (Langenscheidt); Goettle, *Deutsche Sitten: Erkundungen in Ost und West* (Fischer).

Recommended texts: Wahrig, *Deutsches Wörterbuch* (dtv); Duden, *Das Stilwörterbuch* (Langenscheidt)

GN 610 Introduction to Literary Scholarship Modick

This course offers a cursory introduction into basic concepts, methods, and theories of literary interpretation and applies them to the analysis of selected texts.

Required texts: Fricke/Zymner, *Parodieren geht über Studieren. Einübung in die Literaturwissenschaft*, 2nd ed. (Schöningh); Brackert/Stückrath, *Literaturwissenschaft. Ein Grund- kurs* (Rowohlt).

German Studies - Culture and Society

GN 633 Social Policy Issues in the 3rd Reich (Seminar) Borowski

The *Third Reich* was not exclusively a terror regime. The National Socialists also knew how to gain support through their social policies and propaganda. This mixture of terror, manipulation, and fascination is the theme of this course. Topics include: provision of work; *Kraft durch Freude; Volksempfänger; Volkswagen;* population, family and women policies; sports; culture and propaganda; persecution of political enemies; persecution of Jews; and the destruction of *lebensunwertem Leben.*

Required text: Reichel, *Der schöne Schein des Dritten Reiches. Faszination und Gewalt des Faschismus* (Fischer)

GN 641 Texts that Made Impact - 50 Years Federal Republic of Germany (Seminar) Möhrmann

Using paradigmatic texts, the seminar highlights the historical development of the Federal Republic of Germany. Diverse texts dealing with political, cultural and sociological background and events

have been selected to demonstrate and analyse the tendencies and connections, the goals and setbacks, the hopes and disappointments of the newly founded republic.

Required texts: Selected texts made available as one volume in the bookstore.

GN 642 Images of America in Postwar German Literature (Seminar) Modick

[May be counted as literature course] The coming-to-grips with the United States has a long tradition in German literature. The spectrum ranges from idealization as "the land of unlimited possibilities" to demonization as imperialistic war monger. In recent texts, the images have become more differentiated, even satirical, but not necessarily less critical. The course will trace and analyse these images in selected texts.

Required texts: Handke, *Der kurze Brief zum langen Abschied* (Suhrkamp); Martin Walser, *Brandung* (Suhrkamp).

Recommended text: Modick, *Der Mann im Mast* (Schoffling).

Literature

GN 650 German Poetry in the 20th Century (Seminar) Speier

Poems are read and analysed which represent form from 1900 to the present. The course will focus on the history of the *genre* and provide practice in interpretations of poems. Poetry selections from George, Rilke, Hofmannsthal, Trakl, Heym, Benn, Brecht, Celan, Bachmann, Enzensberger, and Grass as well as *konkrete* poetry.

Required text: Brode, ed., *Deutsche Lyrik* (Suhrkamp).

GN 653 The Romantic *Kunstmärchen* (Seminar) Speier

The course will define *Kunstmärchen* in comparison with the *Volksmärchen* and analyse the most important fairy tales from Novalis, Tieck, Brentano, E.T.A. Hoffmann, Fouque, Eichendorff, and Chamisso. In addition to the stylistic characteristics

of these authors, distintive features of the German *Romantik* will be discussed.

Required text: Dessauer, ed., *Märchen der Romantik* (Insel).

GN 658 Word and Image - An Inquiry into the Relationship between Two Text Systems (Seminar) Möhrmann

The course will explore the relationship between literature and film. Film cannot simply illustrate the literary text. Specific film codes such as images, music, sound, light, and dialogue need to be employed to render a successful "translation." The course will analyze these codes using selected films as examples.

Required texts: Brecht, *Die unwürdige Greisin und andere Geschichten* (Suhrkamp). Döblin, *Die beiden Freundinnen und ihr Giftmord* (Rowohlt); v. Kleist, *Die Marquise von O... Das Erdbeben von Chili* (Reclam); Th. Mann, *Mario und der Zauberer* (Fischer); Schnitzler, *Reigen. Liebelei* (Fischer); Stifter, *Brigitta* (Reclam); Stefan Zweig, "Angst" in: *Brennendes Geheimnis und andere Erzählungen* (Fischer).

Teaching Methodology

GN 696 The Current Cultural Scene in Germany Maiworm

(3-week course, 7/1 -7/22)

The goal of this course is to give a survey of the current trends on the German cultural scene and to explore methods and strategies of incorporating them into the classroom. The course will concentrate on the areas of theater, film art, and music, and will include a rich collection of up-to-date audio and video material.

Required text: Materials will be prepared by the instructor.

GN 695 Methods of Teaching German as a Foreign Language Lischke

(3-week course 7/23 - 8/14)

This course will discuss various methods of, and approaches to, teaching German language, culture, and literature. Particular focus will be given to the following issues: self-perspective of teachers and learners, learning strategies, error correction, classroom interaction, alternative forms of assessment, and the student as an active participant. The discussions will always be accompanied by activities that can be implemented directly in the language classroom.

Required text: Materials will be made available.

GN 800 Independent Study Staff

DM 901 Research Paper Staff

(DML applicants only)

The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. A resident director of studies appointed from the Middlebury College faculty administers the school. The school address is: D-55116 Mainz, Rheinstraße 42, telephone: (06131) 22 10 40.

Graduate and junior participants in the program are fully enfranchised students at both Middlebury College and the Johannes Gutenberg-Universität. They take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Participants in the junior year program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk Mainz* enabling the program to place most students in university dormitories, providing additional contact with German university life. Students interested in the rooms reserved for

Middlebury students should inform the school office as soon as possible. Private rooms and apartments are at an absolute premium in Mainz; thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning and middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

Graduate Program

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13* (*Deutsche Philologie*, *Vergleichende Literaturwissenschaft*, *Volkskunde* and *Theaterwissenschaft*) at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.

Junior Year Program

In order to qualify for the Junior Program, undergraduates must have junior standing and an average of B or better, plus at least two courses above the Middlebury College GN 201-202 level. Non-Middlebury College students normally meet this requirement during a preliminary summer on the Vermont campus. Juniors may enroll for the *Wintersemester*, the *Sommersemester*, or the entire academic year. Juniors enroll in four courses for credit, and normally will write three papers and take one exam per semester.

The German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

The bulk of the students' work will be in the *Deutsches Institut*, but students majoring in departments other than German, may take courses in an area other than language and literature. All courses are chosen in consultation with the director of studies, whose decision is final. Middlebury welcomes applications from undergraduates enrolled at other colleges and universities.

Course Offerings

The following list is representative of the courses offered in recent years. It is possible that some of them will not be offered every year.

Lecture courses:

Contemporary German Drama
Superstitions
History of Eastern Europe
Economy and Society
German Family Names

Proseminars:
19th Century Novella
Fairy Tales
Youth Culture in the 20th Century
Cultural History of the German Empire
Nietzsche and Art
Introduction to Comparative Literary Studies

Advanced Seminars:
Schiller's Dramas
Literature and Film
Tristan and Isolde
Brecht's Theater
Anna Segher's Novels
Teaching Landeskunde

For further information and application materials, please contact:
The School in Germany
Middlebury College
Middlebury VT 05753
(802) 443-5745
schoolsabroad@middlebury.edu
http://www.middlebury.edu/~ls/Mainz

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Languages and International Studies
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Languages and International Studies, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

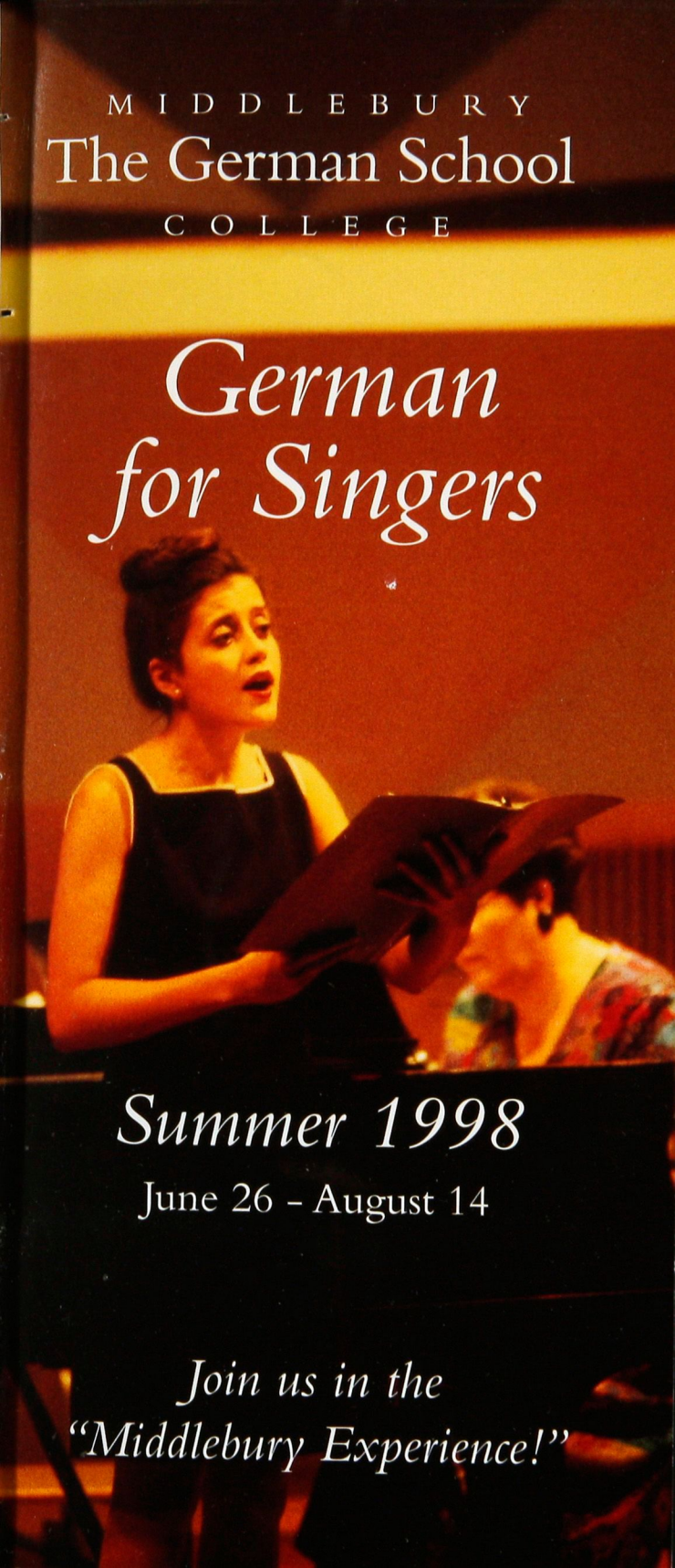
Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

MIDDLEBURY

The German School

COLLEGE

German for Singers



Summer 1998

June 26 - August 14

Join us in the "Middlebury Experience!"

MIDDLEBURY COLLEGE

German for Singers

a seven-week summer program in language, culture, and vocal performance

June 26 - August 14, 1998

The German School, which introduced language immersion to Middlebury over eighty years ago, expanded its offerings in 1997 to include a special program for the training of young singers with professional ambitions.

The German for Singers program integrates the study of German language, literature, and culture with music history, vocal pedagogy, and performance. Lectures and master classes, private coaching, and individual tutoring complement formal classroom instruction. In a carefully structured environment of immersion in German language and culture, students gain the skills and confidence required to become singing artists with German language proficiency and insight into the vocal repertoire of German-speaking cultures.

The German for Singers program includes two basic components. A language component provides two hours of instruction each day in grammar and conversation, at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention is given to German diction, conversational style, and poetic interpretation.

The performance component involves a daily seminar on German culture and music history, underlining Middlebury's belief in the importance of cultural understanding to the development of true language proficiency. The seminar includes active participation in the singing of the material discussed. Together, the language and performance components provide a context for the musical interpretation of song, operatic, and oratorio literature. For the 1998 summer season, the school will perform at the Trapp Family Lodge in Stowe and Mary's at Baldwin Creek, as well as in Middlebury.

Guest residencies by conductors and performing teachers of national and international reputation are a distinctive feature of the program. Topics of discussion for 1998 include Franz Schubert, led by Louise McClelland Urban, Recipient, Hugo Wolf Medallion; 20th century German vocal literature, by Dr. James McDonald; and Maestro Joseph Colaneri, New York City Opera, will

Cover photo: Amanda Forsythe, summer 1997, German for Singers. Amanda is currently a senior Performance major at Vassar College.

coach and stage a program of opera scenes. The day-to-day performing life of professional singers, the European audition process, the importance of the interview, the preparation of a competitive resume in German, and the acquisition of related performing skills will be incorporated into these discussions as well.

Facilities

The activities of the German for Singers program take place in the Middlebury College Center for the Arts, a modern, air-conditioned facility equipped with ample practice rooms, rehearsal and performance spaces, and a music library housing state-of-the-art listening facilities, multi-media workstations, and a large collection of books, periodicals and scores for further study.

Students live in the residence halls of the German School, and take their meals in a dining hall where only German is spoken. Outside of class, students will encounter a faculty and staff dedicated to creating an all-German environment. Extracurricular events such as plays, films, concerts, and team sports are designed to enhance and reinforce the use of German.

The Pledge

Like all students in the German School, from beginners to doctoral candidates, participants are expected to adhere to the Language Pledge, a formal commitment to speak only German throughout the program.

Because of the special nature of this program, however, it may be necessary to conduct portions of the music and performance components in English, but the use of English will be minimized.

Credit

Middlebury College awards three units (nine semester hours) of undergraduate credit in German for the German for Singers Program. For transfer purposes, the receiving institution determines how many credits may be accepted. Students who are enrolled in degree programs at other institutions should therefore consult their home campus advisers before enrolling.

The German School will also issue a certificate to each student at the conclusion of the program, attesting to the student's language proficiency and performance participation.

"We were delighted to host the German for Singers group ... This ensemble was indicative of the rich musical history that the Trapp family is committed to supporting." Hans van Wees, General Manager, Trapp Family Lodge, July, 1997

The Integration of Music Theory and Practice with Language Learning

The music performance component of the German for Singers Program carries one unit of credit. Participants in the program enroll in one of the following four courses to complement their language component:

GN 104 Elementary Music Theory/Practice
GN 204 Intermediate Music Theory/Practice
GN 304 Advanced Music Theory/Practice
GN 404 Advanced Music Theory/Practice II

"Bravo, German for Singers! The perfect program for up-and-coming professionals!"
Aaron Guckian, Connecticut College

For the language component, two units of credit are awarded, and the courses are offered on four levels. They are:

GN 105-106 Elementary German for Singers
Daily activities include 2 hours of classroom instruction, plus additional work in the language laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction and pronunciation, as well as music vocabulary.

GN 205-206 Intermediate German for Singers
Daily activities include 2 hours of grammar review, conversation and composition practice to develop the 4 basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center.

GN 305-306 Advanced German for Singers
Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral language training, to offer insights into the German ways of perception and to develop communication and reading skills. Some additional work in the language laboratory and computer lab is required.

GN 405-406 Advanced German for Singers II
Stylistics, Expository Writing and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level.

Topics for Study - Summer 1998

- Oratorios in the German Baroque
- The Origins of the German *Lied*
- Mozart's Songs, Operas, and Singspiel
- The Song Cycles of Franz Schubert
- Robert Schumann and Heinrich Heine
- Works for Voice by Johannes Brahms
- The Vienna Schools of Song
- Richard Wagner at Bayreuth

"German for Singers is a 'one-stop' golden opportunity for aspiring young professional singers to become conversant with the whole genre of German vocal music and its literary origins and study voice too...all in the USA! Young singers are rarely given the chance to learn so much so quickly in one spot."
Louise McClelland Urban, Recipient, Hugo Wolf Medallion

Board of Advisers
Johannes Anderegg/Universität-St. Gallen
Joseph Colaneri/New York City Opera
James McDonald/Indiana University
Jo-Michael Scheibe/University of Miami
Charles H. Schisler/Emory University
Louise McClelland Urban/University of Maryland

Faculty
Brenda Smith, Director of Vocal Studies, Manatee Community College
Ronald Burrichter, Professor of Music, University of Florida

Fees
Total $4,410
(Tuition $2,860; Board $1,100; Room $450)

Application
Applicants will be asked to submit an application form, a tape of representative singing in German, and a letter of recommendation from a voice instructor. A list of repertoire to be studied will be made available to those accepted into the program.

For further information contact
German for Singers
The German School
Middlebury College
Middlebury VT 05753
(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

MIDDLEBURY COLLEGE

The German School

Summer 1998

Intensive Language Program

SEVEN WEEK SESSION
June 26-August 14

Join us in the "Middlebury Experience!"

MIDDLEBURY COLLEGE

The German School

SUMMER 1998

June 26 - August 14

Total: $ 4,410

(Tuition $2,860; Board $1,100; Room $450)

Middlebury College, a small liberal arts college nestled in the Green Mountains of Vermont, enjoys international renown for its summer programs of language study in Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish.

Founded in 1915 as the first program of its kind in the United States, the German School offers total immersion in German language and culture. Rigorous seven-week language courses on five levels meet four hours per day, five days per week in the mornings. These courses stress oral and written communication and applied grammar practice complemented by readings in area studies and literature.

Afternoons, evenings and weekends are for study, practice in language and computer labs, social events, plays, choir practice, films, concerts, team sports and other activities that reinforce the use of German.

Small classes, a language pledge to use only German and the presence of an engaged and committed faculty in the dorms and dining hall contribute to an unusually supportive learning environment on a campus dedicated solely to language learning. A placement exam that tests all language skills and an oral interview place students at the appropriate level.

What makes a summer in the German School so stimulating and unique is the opportunity to speak German in a range of culturally authentic contexts. The ongoing interaction between faculty and fellow students reinforces and expands the formal classroom instruction. The German School "Middlebury Experience" gives students a better understanding of another culture and ultimately a new perspective on their own culture.

Intensive Language Courses

GN 101-102-103 Elementary German
A course for students who have no prior knowledge of German. A multi-media approach emphasizing grammatical structures, conversation and reading comprehension with authentic texts.

GN 198-199-200 Early Intermediate German
A course for students who have had the equivalent of a semester of college German. Active use of all major grammar points and writing skills with the development of reading strategies with literary and cultural texts.

GN 201-202-203 Intermediate German
A course for students who have completed the equivalent of a first year college German course. Grammar and its application, literature and area studies.

GN 301-302-303 Advanced German
A course for students who have completed the equivalent of intermediate German. Includes advanced grammar, literature and area studies.

GN 401-410-444 Advanced German II
A fourth year level course that integrates stylistics, literature and area studies.

German for Singers Program

Two units of intensive language and diction instruction at one of four levels and two hours daily of music theory and practice with master classes and performances. For additional information, please request the brochure: **German for Singers.**

All students who have a prior knowledge of German and wish to be placed beyond Elementary German are required to take a placement examination.

Through the support of the Goethe Institute Boston, the Zertifikat Deutsch als Fremdsprache and Zentrale Mittelstufenprüfung proficiency tests are offered at reduced rates to qualified students.

Comments From Participants

Elementary German: "I found myself able to carry on interesting conversations and to read short stories and articles in a language I had just begun to study."
Malick Ghachem, Graduate Student, European History, Stanford University

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Early Intermediate German: "The program was at times difficult, was always challenging, and in the end was also very rewarding. I found it to be a totally worthwhile experience."
Ari Meyers, M.A. candidate in Conducting, Peabody School of Music

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Intermediate German: "My German has improved in every aspect. The courses strengthened and solidified my basic skills and provided the opportunity for interesting discussions in which I could actively use what I learned."
Peggy McCree, International Studies and Business, College of Arts and Sciences/Wharton School of Business, University of Pennsylvania

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Advanced German: "Through the total immersion in the language and the entire setting, I was able to learn more in 7 weeks than I would have in a regular school year."
Kara Delahunt, German and Spanish Major, Middlebury College

Advanced German II: "This is my second summer in the German School. The experience sheds a literary and linguistic light on my clinical work, which enhances the ability to define human experience."
Ashok Barucha, M.D., Boston

German for Singers Program: "*German for Singers* fulfilled my wildest dreams! I now sing with enriched understanding and confidence."
Kelle Pierce, Manatee Community College

FOR FURTHER INFORMATION CONTACT:
The German School
Middlebury College
Middlebury, Vermont 05753-6131
(802) 443-5510
E-mail: languages@middlebury.edu
http://www.middlebury.edu/~ls

MIDDLEBURY COLLEGE

The German School

Summer 1998

Graduate Program

SIX WEEK SESSION

June 29–August 14

Join us in the "Middlebury Experience!"

MIDDLEBURY COLLEGE

The German School

SUMMER 1998

June 29 - August 14

Total: $ 4,320

(Tuition $2,860; Board $1,050; Room $410)

The Middlebury College German School is the oldest and most prestigious German summer graduate program in the United States. Founded in 1915, the German School offers a unique program in an academic environment dedicated solely to language, literature, and cultural studies. Vermont's Green Mountains provide an ideal setting for concentrated study, and the Middlebury language pledge, required of all students, ensures that German is used as the only means of communication, facilitating the internalization of a German linguistic and cultural perspective.

The rigorous six-week program offers a well-balanced selection of courses designed to meet the needs of many kinds of students, including language teachers who wish to continue their education, graduate students in German or in fields related to German Studies, and those who may want to refresh their acquaintance with German language and culture. One may enroll for a single summer or pursue one of the graduate degrees described below.

This year's curriculum emphasizes and incorporates courses in twentieth century language, literature, teaching methodology, and cultural studies. Small classes are taught by distinguished and committed faculty from German and American universities and are augmented by a wealth of extra-curricular events and activities which provide a culturally authentic context.

Special Methodology Workshops

In 1998, The German School also offers two three-week workshops in methodology especially designed for those whose schedules will not permit them to participate in the six-week program.

Session I: July 1 to July 22, 1998

- Methods of Teaching German as a Foreign Language (2 hours per day)

Session II: July 23 to August 13, 1998

- The German Cultural Scene - A Survey of the Latest Cultural Trends and How to Introduce Them into the Language Classroom (2 hours per day)

These courses may also be taken for credit by 6-week students.

Master of Arts in German

Students who hold a B.A. or the equivalent from an accredited institution of higher education, and who have completed course work equivalent to a major in German, may matriculate in the German School's M.A. program after successfully completing an initial summer at Middlebury. M.A. candidates may select a structured program of twelve courses to be taken over several summers at Middlebury, or they may complete their degree by spending an academic year at the Middlebury School in Mainz, where they enroll in courses at the Johannes Gutenberg-Universität.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. An M.A. in German is a prerequisite for entrance into the D.M.L. program with German as the first language. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian or Spanish); comprehensive written and oral examinations in German; residency abroad, proof of successful teaching experience; and a dissertation and its oral defense.

Course Offerings
SUMMER 1998

I. Language and Text Analysis:

- Style, Vocabulary and Grammar: Written and Spoken Usage

II. German Studies - Culture and Society:

- Social Policy Issues in the Third Reich
- Texts that Made Impact - Documents that Influenced Cultural Policies in the FRG
- Images of America in Twentieth Century German Literature

III. Literature:

- Introduction to Textual Analysis
- German Poetry in the Twentieth Century
- The romantic *Kunstmärchen*
- Word and Image - Literature and Film

IV. Teaching Methodology:

- Methods of Teaching German as Foreign Language*
- The German Cultural Scene - A Survey of the Latest Cultural Trends and How to Introduce Them into the Language Classroom**

*taught as a workshop two hours daily in the first 3-week session (7/21 - 7/22)

**taught as a workshop two hours daily in the second 3 - week session (7/23 - 8/14)

FOR FURTHER INFORMATION CONTACT:
The German School
Middlebury College
Middlebury, Vermont 05753-6131
(802) 443-5510
E-mail: languages@middlebury.edu
http://www.middlebury.edu/~ls

THE ITALIAN SCHOOL

1998

Summer Institute for Teachers and Students of Italian

The Language Schools

MIDDLEBURY COLLEGE

1998 Summer Institute for Teachers and Students of Italian

During the Summer of 1998, the Italian School of Middlebury College will supplement its regular six-week graduate program with two intensive three-week sessions designed for teachers and graduate students of Italian. Each session will consist of two courses. Each course meets Monday through Friday for two hours each day, and carries one unit or three semester hours of graduate credit. Students may enroll in either or both sessions of the Institute, taking one or two courses per session.

In addition to daily classes, the Institute offers students the opportunity to take part in the cultural and social activities of the Italian School (films, concerts, lectures, etc.) and to benefit from Middlebury's unique environment of linguistic and cultural immersion. All participants will be expected to observe the Middlebury language pledge.

SESSION I: JUNE 29-JULY 23

Metastasio and the Neapolitan Style of European Opera
Prof. Rosario Mastroserio, Conservatorio Niccolò Piccinni di Bari

The course focuses on the revolutionary contributions made by Pietro Metastasio (1698-1782) to the development of what is known as the Neapolitan style of opera. Topics include Metastasio's work as librettist, his influence on Neapolitan musicians, the development of a Neapolitan style, and its influence on the instrumental music of Haydn, Mozart and Rossini. Lectures include recordings and live piano renditions of selected musical works as well as the reading of librettos. Reading knowledge of music not required.

Boccaccio's *Decameron* and the Renaissance Novella
Prof. Albert Mancini, The Ohio State University

This course will be based on selections from Boccaccio's *Decameron* and representative critical readings. Lectures and classroom discussions will aim at appraising each novella in its relation to the day to which it belongs, and each day in a general narrative project that offers both a panorama of fourteenth-century Italian society and a point of entry into one of the great traditions of European literature.

SESSION II: JULY 23-AUGUST 14

Introduction to Italian Linguistics
Prof. Carla Marcato, Università di Udine

The course introduces students to the salient aspects of the study of Italian linguistics. The emphasis is on the historical evolution of the Italian language as well as on the multiple features of the language as it is spoken today. Topics include the regional and social variations of Italian, the relationship between language and dialect, and the phonological, morphosyntactic and lexical features of contemporary Italian.

The Theory and Practice of Italian Literary Writing
Prof. Paolo Valesio, Yale University

The aim of the course is to cultivate proficiency in written and spoken Italian, as well as to develop critical methodological skills within the context of modern Italian literature. Activities in the course include the composition of original pieces of writing, as well as the critical discussion of contemporary Italian literary texts.

FEES

Tuition: $975 per unit (a unit is equal to three semester hours of credit)
Board: $525 for each three-week session
Room: $205 for each three-week session

The Summer Institute for Teachers and Students of Italian is a fully-integrated program of The Italian School at Middlebury College. Founded in 1932, The Italian School is one of eight Middlebury College Language Schools known the world over for excellence in language pedagogy and international studies. The other languages taught at Middlebury during the summer are Arabic, Chinese, French, German, Japanese, Russian, and Spanish. Middlebury confers Master of Arts degrees in French, German, Italian, Russian, and Spanish, and the Doctor of Modern Languages degree for students of two languages.

The Italian School offers the three-week institute, six-week graduate-level courses, and seven-week intensive sessions in Elementary Italian, Intermediate Italian, and Advanced Intermediate Italian. Middlebury also operates The School in Italy in conjunction with Università di Firenze for Middlebury and non-Middlebury undergraduates, and for Middlebury students pursuing the M.A. in Italian.

The director of The Italian School is Professor Michael Lettieri of the University of Toronto.

For further information and application materials, send the enclosed postage-paid card or contact:

The Italian School
Middlebury College
Middlebury, VT 05753
(802) 443-5543 voice
(802) 443-2075 fax
E-mail: languages@middlebury.edu
Website: www.middlebury.edu/~ls

THE ITALIAN SCHOOL

Summer 1998
Academic Year 1998-99

The Language Schools
MIDDLEBURY COLLEGE

The Italian School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
802/443-5552

Summer 1998

June 26 - August 14
(Seven-Week Session)
Total: $4,410
Tuition $2,860; Board $1,100; Room $450

June 29 - August 14
(Six-Week Session)
Total: $4,320
Tuition $2,860; Board $1,050; Room $410

June 29 - July 23
(Three-Week Institute - Session I)
July 23 - August 14
(Three-Week Institute - Session II)
Tuition $975 per unit
(three semester hours) of credit;
Board $525 for each three-week session;
Room $205 for each three-week session

Academic Year 1998-99

The School in Italy
Graduate and Junior Year Programs
Tuition: Full year - $11,315; Semester - $5,775

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Introduction to the 1998 Program

Proud of its reputation as the best and most prestigious Italian summer program on the North American continent, during its 67th session the *Scuola Italiana* is again offering a wide range of challenging courses. As in the past, these courses will examine Italian language, linguistics, and literature, as well as the culture and civilization of Italy, seen and analyzed in all their most significant aspects and manifestations. The motivation and the effort of the students selected, added to the expertise and the dedication of faculty drawn from European, American, and Canadian institutions, ensure maintenance of the School's high standards.

What makes the Middlebury experience so unique is its long-standing observance of "The Language Pledge," a commitment each student makes in writing to use the Italian language exclusively for the duration of the session. In spite of the considerable demand this formal pledge places on all, generations of students consider it a most valid and effective learning tool. Adherence to this rule is, therefore, strictly enforced at all times.

The success of the summer session is due to a great extent to the fact that students and faculty live under the same roof and take part in all the cultural and social activities sponsored by the School: film screenings, lectures, concerts, plays, dinners, parties, and picnics. All of this creates a cordial and collegial atmosphere unlikely to be duplicated elsewhere, that is highly conducive to learning.

In 1998 the first three levels of instruction will remain substantially unchanged, as will the two core courses at the graduate level: IT 502 and IT 601. Continuing a two-year cycle initiated in the summer of 1987, advanced culture and civilization courses and graduate literature courses will focus on the *Ottocento* and *Novecento*. They will include a course on the "Neapolitan style" of European opera, a course on contemporary Italian cinema, an introductory course on modern and contemporary literature, a course on Italian women writers, and a theater workshop that will study plays from the

twentieth century with a consideration of staging and acting techniques mainly through the production of a play. To maintain as broad a course selection as possible, the School will also offer a seminar on Boccaccio's *Decameron*, an introductory course on Italian linguistics, a workshop on computer-assisted language learning, and a course on creative writing.

During the summer of 1998 the Italian School will again supplement its regular six-week graduate program with two intensive three-week sessions designed for teachers and graduate students of Italian, and taught by instructors of international prominence. Each session consists of two courses meeting Monday through Friday for two hours each day and carrying one unit or three semester hours of credit. Students may enroll in either or both these sessions, taking one or two courses per session. Students enrolled in the six-week graduate program are eligible to take one or more of these courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

A special feature of the 1998 session will be the presence on campus of the distinguished Italian movie director and Academy Award winner Giuseppe Tornatore as "Artist in Residence" in the Italian School. Both students and faculty will certainly benefit greatly from the many contributions that Mr. Tornatore will bring to the cultural life of the School during his stay in Middlebury.

With such an ample variety of academic offerings, as well as the numerous cultural and social activities, I am confident that the 1998 summer school will be a memorable experience for students and instructors alike. I count on all of us to do our best to make this a most successful and fruitful period of study in the Green Mountains of Vermont.

Arrivederci.

Michael Lettieri
Director

The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Florence. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four to five hours per day in class and drill, in addition to laboratory and other homework. The demanding pace of the program is sustained through the low student-teacher ratio: eight to one at the intensive language level and six to one at the graduate level.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

The M.A. degree in Italian is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. The curriculum is designed as a broadly-based program of study in itself, rather than the first

stage of a doctoral program.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to degree candidacy. During this summer, students take three courses, one of which must be a literature course at the 600 level or above, and one of which must be a civilization course.

Admission to the School in Italy is based on performance in the summer courses and on faculty recommendations.

Students must fulfill the following minimum distribution requirements for the M.A. degree: one language course (unit) at the 500-level, one language or linguistics course (unit) at the 600-level, two units in civilization, three in literature. Students who plan to teach and who are completing the M.A. on the Middlebury campus must also include one unit in methodology or professional preparation. An M.A. candidate who completes degree requirements in Florence must also present an independent research project worth two units of credit.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; three graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and write a qualifying paper.

Inquiries should be addressed to the office of

the dean of Languages and International Studies at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits

Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *(All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.)*

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisers before leaving.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or profes-

sional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are $1,065 (tuition $640; room and board $425).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Scholarships

The following scholarships have been established in honor of students, friends, or faculty of the Italian School: The Cesare Barbieri Endowment Fund, The Pierina B. and Salvatore J. Castiglione Scholarship Fund, The Joan F. Giambalvo Scholarship Fund, The Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, The Kenneth Sozzi Memorial Scholarship Fund, Rotary Club Milano Nord, the Michelina Pietrangelo Memorial Scholarship Fund, and the Antonio and Ida Quaglia Memorial Scholarship in the Italian School.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial

aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the schools abroad.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.

Awards: Each summer the Merlino-Mezzotero Award and the Camillo P. Merlino Award are given to graduate students in Italian for academic achievement.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable.

Application materials for the 1999 summer session and the 1999-00 academic year abroad will be available in the Fall of 1998 from:

The Italian School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/443-5552
languages@middlebury.edu
http://www.middlebury.edu/~ls

Administration, Faculty, and Staff

Director: MICHAEL LETTIERI. Professor of Italian, University of Toronto at Mississauga. Ph.D., University of Toronto.

Associate Director: ANTONIO VITTI. Professor of Italian, Wake Forest University. Ph.D., University of Michigan.

Faculty

SALVATORE BANCHERI. Associate Professor of Italian, University of Toronto at Mississauga. Ph.D., University of Toronto.

CHRISTOPHER CAIRNS. Professor of Italian, University of Westminster. Ph.D., University of Reading.

MAX CREECH. Lecturer and Coordinator of Italian Language, Duke University. M.A., Middlebury College; Doctoral Candidate, Indiana University.

MARIO DOMENICHELLI. Professore ordinario d'inglese, Università di Pisa. Dottore in lingue straniere, Università di Urbino.

VINCENZO GATTO. Adjunct Professor of Italian, Nazareth College. D.M.L., Middlebury College.

FLAVIA LAVIOSA. Assistant Professor of Italian, Wellesley College. Ph.D., State University of New York at Buffalo.

MICHAEL LETTIERI. (see above).

ALBERT N. MANCINI. Professor of Italian and Romance Languages, The Ohio State University.

Dottore in lettere, Università di Napoli; Ph.D., University of California, Berkeley.

CARLA MARCATO. Ricercatrice di linguistica italiana, Università di Udine; Incaricata di dialettologia italiana, Università di Udine. Dottore in lettere, Università di Padova.

AUGUSTO MASTRI. Associate Professor of Italian, University of Louisville. Ph.D., Indiana University.

ROSARIO MASTROSERIO. Ordinario di pianoforte principale, Conservatorio Niccolò Piccinni di Bari. Laurea in pianoforte, Conservatorio di Foggia; Attestato di merito, Accademia Chigiana di Siena.

MARIA CARLA PAPINI. Professore associato d'italiano, Università di Firenze. Dottore in lettere, Università di Firenze.

LUCIA SPERANZA. Instructor of Italian, Middlebury College School in Italy. Dottore in lingue e letterature straniere, Università di Firenze.

GIUSEPPE TORNATORE. Artist in Residence. Regista cinematografico. Academy Award Winner (1990, Best Foreign Film).

PAOLO VALESIO. Professor of Italian, Yale University. Dottore in lettere, Libero docente, Università di Bologna.

ANTONIO VITTI. (see above).

PATRICIA ZUPAN. Professor of Italian, Middlebury College. Ph.D., Indiana University.

Administrative Staff

LAURA BOMMARITO. Bilingual Secretary. M.A., Middlebury College; Doctoral Candidate, University of Toronto.

SANDRA BONOMO. Italian School Coordinator.

DENNIS MARTINEZ. Assistant to the Director. M.A., Middlebury College; Doctoral Candidate, Indiana University.

Intensive Language Courses

Daily activities normally include four to five hours of classroom instruction plus additional work in the language laboratory. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

LEVEL 100

151-152-153 Elementary Italian+
Creech, Gatto

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language laboratory is an integral part of the course. (3 Units)

Required Texts: E.A. Lebano and P.R. Baldini, *Buon giorno a tutti!* First Year Italian. 2nd Edition. New York: John Wiley (1989); U. Skubikowski, *Workbook to Accompany Buon giorno a tutti!* 2nd Edition. New York: John Wiley (1989).

Recommended Texts: S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti.* Milano: Garzanti (1984); M. Barsacchi and V. Gatto, *L'italiano si impara in due.* Toronto: University of Toronto Press (1993).

Additional reading materials will be provided by the instructors.

LEVEL 200

251-252-253 An Introduction to Contemporary Italy+ Speranza, Zupan

Intended for students at the intermediate level, this course will afford the opportunity to expand conversation, writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is contemporary Italian culture, including contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and popular music, among others. Italian films, music, and articles from newspapers, newsmagazine, and short stories, will enhance and complete the learning experience. (3 Units)

Required Texts: U. Skubikowski, *L'Italia verso il Duemila.* Toronto: University of Toronto Press (1997); R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro.* Vols.1-2. 2nd Edition. Toronto: University of Toronto Press (1994).

Recommended Texts: L. Polesini Karumanchiri. *L'italiano d'oggi. Note di grammatica per corsi universitari.* Toronto: University of Toronto Press (1988); S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti.* Milano: Garzanti (1984).

Additional reading materials will be provided by the instructor.

LEVEL 300

Students at the 300 level normally take 301, 303 and 359. Especially well-prepared students may substitute 360, 375, or 385 for 359 by permission of the Director.

301 Grammar and Composition+ Laviosa

This course aims at strengthening and developing the student's competence in written expression. A systematic review of complex linguistic structures of Italian will be offered. The mastery of grammar and vocabulary will be acquired through intensive practice of a variety of exercises. Regular work assignments will consist of writing short pieces of descriptive narrative and argumentative prose. The ultimate goal of this course is the mastery of correct, logical, and well-articulated expository prose, as well as the proper expression of reasoning. This course meets daily for two hours. (1 Unit)

Required Texts: M. Sensini, *Grammatica italiana per le scuole medie superiori.* Milano: Mondadori (1989); L. Polesini Karumanchiri and J. Vizmuller-Zocco, *L'uso delle preposizioni in italiano. Guida ed esercizi per corsi universitari.* 2nd Edition. Toronto: University of Toronto Press (1996); M. Sassu Frescura, *Interferenze lessicali italiano-inglese.* Toronto:

University of Toronto Press (1984).

Recommended Texts: R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro.* Vols.1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri. *L'italiano d'oggi. Note di grammatica per corsi universitari.* Toronto: University of Toronto Press (1988); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981); N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

303 Developing Oral Proficiency in Italian+ Speranza

This course is designed to help students develop their oral proficiency. The activities, which focus on a variety of discourse strategies, will encompass real-life linguistic tasks and situations, and will be developed through comprehensible input, role play, information gap activities, presentation, debate, and collaborative language use in a variety of content areas. (1 Unit)

Materials for this course will be provided by the instructor.

359 Modern Italian Writers: An Introduction to the Study of Italian Literature+ Vitti

The aim of this course is to read, analyze, and discuss texts of Italian prose, poetry, theater, opera, and critical essays from a grammatical, syntactic, stylistic, and cultural perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, films, documentaries, group analysis of written work presented in class by students, and discussion of texts. (1 Unit)

Required Texts: P. Levi, *La tregua.* Torino: Einaudi (1997); D. Maraini, *Voci.* Milano: Rizzoli (1995); L. Pirandello, *Enrico IV.* Milano: Mondadori (1975); *La Traviata*, libretto di Francesco Maria Piave. Ed. E. Povellato. Roma: Bonacci Editore (1994); *Poesia italiana del Novecento.* Ed. U. Fiori. Milano: Edizioni Scolastiche Mondadori (1995).

Recommended Texts: M. Hazon, *Grande dizionario Hazon Garzanti, inglese-italiano, italiano-inglese.* Milano: Garzanti (1981); N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

360 Theater Workshop+ Cairns

For course description and texts, see 560 in the graduate section. (1 Unit)

375 Contemporary Italian Cinema+ Vitti

For course description and texts, see 575 in the graduate section. (1 Unit)

385 Metastasio and the Neapolitan Style of European Opera+ Mastroserio

For course description and texts, see 585 in the graduate section. (1 Unit)

Graduate Courses

502 Advanced Italian: Studies in Language Mastri

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 301 **without graduate credit** before attempting 502. (1 Unit)

Required Texts: R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro.* Vols.1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri. *L'italiano d'oggi. Note di grammatica per corsi universitari.* Toronto: University of Toronto Press (1988).

Recommended Text: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

560 Theater Workshop Cairns

This course will survey Italian theater in the twentieth century thematically and in performance. It will concentrate primarily on the most performed Italian playwright (Pirandello) and the most performed alive today (Fo), setting the works in the context of their times, the society in which they were created and performed, its politics, art, and letters. The work of Franca Rame, which highlights many of the problems of women in today's society, will also be studied in performance, within its social, political, and femminist context. All students in this workshop are expected to act in and/or to help in the production of the play that will be performed prior to the end of the session. (1Unit)

Required Texts: L. Pirandello. *Sei personaggi in cerca d'autore. Enrico IV.* Ed. R. Alonge. Milano: Oscar Mondadori (1994); E. De Filippo. *Napoli milionaria!* Ed. E. De Angeli. Torino: Einaudi (1994); D. Fo. *Le Commedie.* Vol. VII. Torino: Einaudi (1988); D. Fo. *Johan Padan a la descoverta de le Americhe.* Ed. F. Rame. Firenze: Giunti (1992).

Given the special nature of this course, all additional material will either be provided by the instructor or will be available in the library.

575 Contemporary Italian Cinema Vitti

This course will study the major developments of contemporary Italian cinema. Important full-length feature films by Gianni Amelio, Nanni Moretti, Gabriele Salvatores, Giuseppe Tornatore, and other Italian filmmakers will be studied and discussed from different perspectives. (1 Unit)

Required Texts: M. Sesti, *Nuovo cinema italiano.* Roma-Napoli: Theoria (1994); *Nuovo cinema. La "scuola" italiana. Storia, strutture e immaginario di un altro cinema.* Ed. M. Sesti. Venezia: Saggi Marsilio (1996); *Canadian Journal of Italian Studies.* Special issue on Italian Cinema, ed. by A. Vitti (1997); *Il cinema di Giuseppe Tornatore.* Ed. V. Caprara. Napoli: Edizioni scientifiche italiane (1996).

Recommended Texts: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981).

Additional reading materials will be provided by the instructor.

601 Stylistics: Techniques of Composition and Interpretation Lettieri

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Selections from modern authors will be analyzed for their effectiveness and manner of expression. Discussions will focus also on the language of advertising, sports, and politics, as well as the relationship between the written and the spoken language. Daily written assignments will include linguistic exercises, short translations from English into Italian, summaries, compositions, comments, and interpretations of a variety of texts. Students will be introduced also to fundamental notions of business Italian. (1 Unit)

Required Text: M. Sassu Frescura, *Interferenze lessicali italiano-inglese.* Toronto: University of Toronto Press (1984).

Recommended Texts: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981).

Additional reading materials will be provided by the instructor.

672 Introduction to Modern and Contemporary Italian Literature Domenichelli

A reading of early twentieth century authors will be given against the background of Italian political and cultural history, beginning with an overview of eighteenth-century cosmopolitan writers and a selection from the works of Baretti, Goldoni, Alfieri, Parini. The course will then focus on Italian Romanticism with particular reference to Foscolo and Leopardi. The development of the novel will be taken into consideration from Manzoni to Nievo to the authors of the end of the century (Verga, D'Annunzio) and the representative writers of the twentieth century (Svevo, Pirandello, Pavese, Vittorini, Calvino). Changing attitudes in poetry will be illustrated by a selection of readings ranging from the Decadence (Pascoli, Gozzano) to "Avanguardia" (Marinetti and Futurism), the "Ermetici" (Ungaretti, Montale), the "Transavanguardia" and some of the poets of the new generation. (1 Unit)

Required Text: Mario Pazzaglia. *Letteratura italiana. Testi e critica con lineamenti di storia letteraria.* Vols. 3 & 4. Bologna: Zanichelli (1994).

Additional reading materials will be provided by the instructor.

692 Italian Women Writers: 1500-1900 Papini

An overview of Italian women writers from the sixteenth to the twentieth centuries, which examines representative authors such as Vittoria Colonna, Gaspara Stampa, Veronica Franco, Faustina Maratti Zoppi, Caterina Percoto, Neera, and Grazia Deledda. The course will also focus on the cultural, social, and literary contributions made by contemporary women writers: Sibilla Aleramo, Gianna Manzini, Anna Banti, Natalia Ginzburg, Elsa Morante, and Amelia Rosselli. (1 Unit)

Required Texts: Scrittrici d'Italia, a cura di Alma Forlani, Marta Savini. Roma: Newton Compton Editori (1991); *Le stanze ritrovate,* a cura di Antonia Arslan, Adriana Chemello, Gilberto Pizzamiglio. Venezia: Eidos (1991).

797 Computer Assisted Language Learning Bancheri

This course focuses on the computer as a tool to enhance the teaching and learning of Italian. Participants will learn how to incorporate computer technology in the classroom; discuss the advantages and disadvantages of various modes of computer-assisted instruction; survey and experiment with available software; learn to create new courseware, including interactive multimedia programs. Students will use the Internet as a resource. (1 Unit)

Given the special nature of this course, no textbooks are available. The instructor will provide materials and the library will have reference works on reserve.

800 Independent Study Lettieri

By permission only. (1 Unit)

DM 902 Research Paper Lettieri

Summer Institute Courses

Students enrolled in the six-week graduate program are eligible to take one or more Institute courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

SESSION I: JUNE 29-JULY 23

585 Metastasio and the Neapolitan Style of European Opera Mastroserio

The course focuses on the revolutionary contributions made by Pietro Metastasio (1698-1782) to the development of what is known as the Neapolitan style of opera. Topics include Metastasio's work as librettist, his influence on Neapolitan musicians, the development of a Neapolitan style, and its influence on the instrumental music of Haydn, Mozart, and Rossini. Lectures include recordings and live piano renditions of selected musical works as well as the reading of librettos. Reading knowledge of music not required. (1 Unit)

Required Text: M.F. Robinson, *L'opera napoletana.* Venezia: Marsilio (1984).

Recommended Text: C. Rosen, *Le Forme Sonata.* Milano: Feltrinelli (1986). *Recommended Compact Disc:* L. Vinci and L. Leo, *L'opera buffa napoletana;* A. Florio, *Cappella de' Turchini;* in *Tesori di Napoli,* Vol. 3, OPS 30-184. Paris: Opus 111 (1996).

Additional reading materials will be provided by the instructor.

710 Boccaccio's *Decameron* and the Renaissance Novella Mancini

This course will be based on selections from Boccaccio's *Decameron* and representative critical readings. Lectures and classroom discussions will aim at appraising each novella in its relation to the day to which it belongs, and each day in a general narrative project that offers both a panorama of fourteenth-century Italian society and a point of entry into one of the great traditions of European literature. (1 Unit)

Required Text: G. Boccaccio. *Decameron,* a cura di C. Segre. Milano: Mursia (1966).

SESSION II: JULY 23-AUGUST 14

615 Introduction to Italian Linguistics Marcato

The course introduces students to the salient aspects of the study of Italian linguistics. The emphasis is on the historical evolution of the Italian language as well as on the multiple features of the language as it is spoken today. Topics include the regional and social variations of Italian, the relationship between language and dialect, and the phonological, morphosyntactic, and lexical features of contemporary Italian. (1 Unit)

Materials for this course will be provided by the instructor.

703 The Theory and Practice of Italian Literary Writing Valesio

The aim of the course is to cultivate proficiency in written and spoken Italian, as well as to develop critical methodological skills within the context of modern Italian literature. Activities in the course include the composition of original pieces of writing, as well as the critical discussion of contemporary Italian literary texts. (1 Unit)

Materials for this course will be provided by the instructor.

LECTURE SERIES

Prof. S. Bancheri, University of Toronto at Mississauga (Canada)

"Computer e didattica: orientamenti attuali"

Prof. C. Cairns, University of Westminster (England)

"Dall'arte alla scena: l'immagine come codice performativo nel teatro di Dario Fo"

Prof. C. Marcato, Università di Udine (Italy)

"L'italiano nella gastronomia nordamericana"

Prof. C. Sala, Université de Paris X-Nanterre (France)

"Ferrari: dai bolidi alle carrozzerie sublimi"

SPECIAL PROGRAM: Giuseppe Tornatore, Artist in Residence

During the 1998 session, Giuseppe Tornatore, one of Italy's most eminent movie directors, will be the Italian School's "Artist in Residence."

Better known for his internationally acclaimed film *Nuovo Cinema Paradiso* (*Cinema Paradiso*), which won an Oscar in 1990 for best foreign film, Tornatore has directed several other award-winning movies, among which *Stanno tutti bene* (*Everybody's Fine*, 1990), *Una pura formalità* (*A Mere Formality*, 1993), and *L'uomo delle stelle* (*The Star Maker*, 1995). During his stay in Middlebury, Tornatore will lecture on Italian cinema and on the present status of cinematographic production in Italy; he will also introduce the viewing of some of his most significant works seen in the context of the Italian as well as the foreign cinema of today.

The School in Italy

VIA VERDI, 12
50122 FLORENCE, ITALY
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ANNA_BARSANTI@FLORENCE.FLANNET.MIDDLEBURY.EDU

Director: Anna Barsanti
Secretary: Patrizia Nesti

The school, or *Sede,* is located in the center of Florence, a block from Piazza Santa Croce and a short walk from the University. Housing is not provided for students, but the school furnishes a list of apartments and families where students have lived in previous years, and every effort is made to help students find congenial housing in Florence. All courses organized by Middlebury College not held at the University of Florence meet at the *Sede.*

The Graduate Program

After successfully completing three courses (units), including a 600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with one year-long course (from September to May) in literature and two semester-long courses (from September to December) in language and linguistics at the *Sede.* In October, after consultation with the Director, students choose two University of Florence courses in the area of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, and literature. Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500-level, one language or linguistic course (unit) at the 600-level, two units in civilization, and three in literature.

Every graduate student must complete an independent research paper based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35-40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills.

Courses

Following are the course descriptions for the language, linguistics, and literature courses that will be taught at the *Sede* during the 1998-99 academic year. **Please note that all courses are subject to change.**

Language

Language Practice and Grammar Review

This course intends to improve writing skills in Italian. Students will analyze various types of texts for language structure, vocabulary, and idiomatic usage, with special attention paid to logical presentation and the language of literary and cultural criticism. (1 Unit)

Linguistics

History of the Italian Language

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. After examining how Italian and other Romance languages evolved from Latin, we will then consider the development of the vernacular and the preeminence of Florentine in the late Middle Ages. Next, we will turn to the influence of dialects and the development of modern standard Italian from 1861 to the present. Finally, we will discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine what constitutes modern usage and style. (1 Unit)

Literature

The *Decameron* and Realism in Early Italian Literature

This course will consider the entirety of Giovanni Boccaccio's *Decameron*, focusing on its setting (the plague of 1348), its *cornice*, or frame, and its structure, particularly how the interplay of *cornice* and

novelle enriches meaning. Rather than a mere collection of *novelle*, the *Decameron* organically reconstructs a lost world, both literary and human, in a way similar to that of Boccaccio's friend and contemporary, Francesco Petrarca, in his *Canzoniere*. We will also explore the *Decameron's* attainment of a more mature mid-fourteenth century realism, a trend antithetical to, and even critical of, the courtly and stilnovistic tradition. Readings will include selections from Jacopone da Todi, Cecco Angiolieri and the so-called comic-realistic "school", Dante's poetry, the *Inferno*, the chronicles of Compagni, Villani, and the Anonimo Romano as well as earlier collections of *novelle*, (especially the *Novellino*), and early works of Boccaccio. (2 Units)

The Undergraduate Program

Middlebury's Undergraduate Program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes acquisition of oral skill and intellectual development through a curriculum of linguistic, literary, and cultural study exclusively in Italian.

Middlebury welcomes applications from Middlebury College undergraduates as well as undergraduates enrolled at other colleges and universities. To be eligible for enrollment, students must have achieved a B- overall academic average. They also need to have completed the equivalent of five semesters of college-level Italian with an average of B. For students who do not have adequate preparation, we may require or strongly recommend that they attend the intensive summer session in Vermont, successfully completing Level II or Level III courses with a minimum grade of B. Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

There are both full-year or single-semester options available to undergraduates. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to May.

All students spend the first week before classes begin establishing their living arrangements.

Semester students enroll for four courses at the *Sede* only. Full-year students, with junior standing, are expected to choose at least one elective course at the University of Florence. Enrollment at the University offers a special opportunity to maximize intellectual and linguistic growth. The director will guide students toward courses most appropriate to their intellectual, linguistic, and curricular interests. By special arrangement, courses in studio art are available to qualified students. Special permission is required.

For Middlebury College students the deadline for application is February 1 for the fall semester, spring semester, and the full year. For non-Middlebury students, the application deadline is March 1 for fall semester or full year, and October 15 for the spring semester.

Financial Aid

The Middlebury College School in Italy offers financial assistance to Middlebury College undergraduates. Undergraduates from other institutions are encouraged to contact their home financial aid and/or study abroad office to ascertain whether they are eligible to receive federal, state, or institutional aid to attend the School in Italy.

Courses

The following courses are scheduled to be offered at the *Sede* in 1998-99. **Please note that all courses are subject to change.**

Language

Advanced Language Practice I *(Fall)*

The course is structured to meet the needs of undergraduates who have completed the equivalent of five semesters of Italian. Students will achieve greater control and consistency in the use of more difficult structures, such as the subjunctive, and subordination in general. Regular written assignments based on readings for the course are intended to give students opportunity for practice in a less structured format. Reading assignments are also intended to provide a context as well as a content

for the study of grammar. A variety of classroom techniques are intended to appeal to different tastes and needs. (1 Unit)

Advanced Language Practice II *(Spring)*

The principal goal of the course is to improve writing skills. To this end, we will focus our attention on morphology, syntax, and stylistics, with the aim of generalizing and systematizing knowledge to arrive at a logical control of written expression and greater syntactic-textual competence as authors and readers. Listening comprehension and reading assessment will serve as a stimulus to approach the content and form of a variety of texts, and to improve oral skills, both in the correct use of grammar and in understanding fine nuances of meaning. (1 Unit)

Literature

Aspects of Nineteenth and Twentieth Century Italian Literature *(Fall)*

In this course, we will investigate the development of Italian literature from the end of the nineteenth century into the twentieth century. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then focus on the novels of Pirandello and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists, to the diverse results achieved by such twentieth century poets as Saba, Ungaretti, and Montale. (1 Unit)

Survey of Medieval and Early Renaissance Italian Literature *(Spring)*

This survey will trace the origins of Italian literature in vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will

conclude with a consideration of lyric poetry and the treatise in the *Cinquecento*. Authors include Dante, Petrarch, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli, and Bembo. (1 Unit)

History

Contemporary Italian History *(Fall)*

After an introduction to the historical and geographical characteristics of the Italian peninsula, we will outline its historical evolution since the beginning of the nineteenth century. The course will focus on the events that have marked Italian history from 1945 to the present. (1 Unit)

Florence from the Thirteenth to the Sixteenth Centuries: A Portrait of a Society and its History *(Spring)*

This course provides a comprehensive overview of the "golden centuries" of Florentine history by examining its various aspects in their socio-historical context. Along with other essential information for understanding Florentine civilization, we will describe the political and institutional characteristics, the vocabulary, and the concept of the medieval/Renaissance city-state. Study will focus on the following areas:

1) economic activity, the source of the prosperity which gave Florence its supremacy in Tuscany and made possible its extraordinary artistic and architectural development;

2) the family, the basic unit of social organization and the center of physical and psychological affirmation for the individual;

3) the life of the urban community, including, among other aspects, its different levels of literacy, public morality, religious practices, and the spread of urban violence.

The course will not follow one text for its structure and information. Instead it will draw from documentary sources, the most recent contributions to historiography, and from lecture-visits to urban sites relevant to the course. (1 Unit)

Art History

Art in Florence in the Fourteenth and Fifteenth Centuries *(Fall)*

A study of the artistic development of Florence during the fourteenth and fifteenth centuries through painting, sculpture, and architecture examined in a historical and social context. The work of art will be understood not only as an individual expression, but also as a faceted mirror of the culture and society in which it was produced. After a short historical survey of the major Florentine and Tuscan monuments and artists from the end of the *Duecento* through the fourteenth century (such as the Pisano workshop for sculpture and architecture and Giotto for painting), the course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. After considering Brunelleschi, Donatello, and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico, and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, teacher of Leonardo da Vinci. (1 Unit)

Introduction to High Renaissance and Mannerism *(Spring)*

After an introduction to the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico and Verrocchio's workshop (Botticelli, Perugino, and Leonardo), the course will examine the genesis of the High Renaissance Classical Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello, and others such as Fra' Bartolomeo and Andrea del Sarto.

A detailed analysis of art produced in the first two decades of the sixteenth century will lead us to identify the first signs of the mannerist style which will later become evident in the works of Pontormo and Rosso.

Attention will be given to some specific topics of the period 1540-1570 which was characterized

by the triumph of courtly art, seen in such manifestations as the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc. (1 Unit)

Cinema

Italian Cinema Past and Present: A Comparison of Filmmakers and Their Styles *(Fall)*
The course will compare *Neorealismo*, whose originality significantly influenced modern cinema in Europe and in the United States, and the cinema of the 1980s and 1990s. The first part of the course will analyze the works of Rossellini, De Sica, Visconti, and De Sanctis, among others, while the second part will focus on the films of Amelio, Martone, Moretti, Mazzacurati, and other contemporary filmmakers. In both parts of the course, especially in the second, we will also consider the different styles and methods employed by the filmmakers and on the use and the meaning of genre (comedy, melodrama, drama, etc.). Our analysis will consider how the films both of *Neorealismo* and of contemporary cinema relate to their specific historical contexts. (1 Unit)

Themes and Genres of Italian Cinema *(Spring)*

This course will survey the stylistic themes and the major genres of Italian film. We will begin with an examination of the themes of the 1940's (*calligrafismo,* war, and propaganda films), progressing to *Neorealism* (Visconti's *Ossessione*), the economic boom (Fellini's *La dolce vita*) and later periods. (1 Unit)

Courses at the University of Florence

All courses at the university are year-long courses lasting from October to June. From two to eight courses in each of the following subject areas are regularly offered at the University of Florence:

Italian Literature
Philology
Linguistics
History of the Italian Language
Archaeology and History of Greek and Roman Art

Art History
Medieval History
Modern History
Contemporary History
History of the *Risorgimento*
History of the Theater

For more information and an application, please contact:

The School in Italy
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
Graduate program: (802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls
Undergraduate program: (802) 443-5745
schoolsabroad@middlebury.edu
http://www.middlebury.edu/~ls/Florence

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Languages and International Studies
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Languages and International Studies, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

THE JAPANESE SCHOOL

1998

The Language Schools

MIDDLEBURY COLLEGE

The Japanese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510

Summer 1998

Nine-Week Session
June 12 - August 14
Total Fees: $5,800
(Tuition $3,800; Board $1,430; Room $570)

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Letter from the Director

As East and West grow closer, the need for specialists well-versed in the Japanese language and culture becomes ever greater. Since its beginning in 1970, the Japanese School at Middlebury has contributed substantially to Japanese language instruction in this country, providing many individuals with the language skills neccessary to succeed in their professions.

Each year we have made improvements in our program, and we anticipate that the summer of 1998 will be an exciting and fulfilling experience for future leaders in a variety of fields requiring Japanese language skills. The program consists of three levels of basic language instruction, as well as intermediate and advanced courses. All courses incorporate authentic materials in order to facilitate proper and natural language acquisition. The material covered at each level is challenging and the pace is rapid, but by giving individual attention to each student admitted to the program, talented and well-prepared instructors insure that the challenge is not impossible.

In its twenty-eight years of existence, the school has built upon Middlebury's tradition of commitment to language study, and has cultivated a reputation for dedicated and well-trained instructors, as well as students of the highest caliber. The following comments are representative of the impressions that keep many of our students coming back:

I have experienced Middlebury both as a beginner and as a more advanced student. My reapplication to the program attests to my confidence and satisfaction with the school. I feel Middlebury has played a key role in both sparking my interest in Japanese language and culture, as well as furthering my knowledge and ability. The program has given me the desire and the tools to continue towards my goal of teaching Japanese culture and anthropology in a university.

Laurie Ginsberg (Yale Graduate student)

Having no prior background in the Japanese language, I expected nothing but a strictly academic and rigorous nine weeks as a first-year student. I soon found that this academic experience would be different from any other in the sense that learning the language would permeate every aspect of my life for the rest of the summer. This was, of course, the nature of the immersion program. However, what made the summer such a positive experience was the interaction with students and teachers in various contexts whether it occurred in the classroom, in the hallways, or in the dining halls. Sharing common goals and interests, everyone seemed to enjoy themselves. Regardless of one's level or one's status, students and teachers alike learned from each other with incredible enthusiasm. It was this kind of unity that made the Middlebury experience great.

Sharon Kim (Harvard Undergraduate)

The Japanese School is committed to upholding the highest standards for Japanese language study and instruction. We welcome serious and eager students, and we look forward to spending an enjoyable summer in an environment where speaking, reading, and interacting take place entirely in Japanese.

Masakazu Watabe
Director

The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours. Courses offered in the nine-week session of the Japanese School award four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 1999 summer session are available in the Fall of 1998 from:

The Japanese School
Hillcrest 9
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

Administration, Faculty, and Staff

Director: MASAKAZU WATABE. Associate Professor, Department of Asian and Near Eastern Languages, Brigham Young University. Ph.D., University of Southern California.

Faculty (Professors in Charge)*

MASAKAZU WATABE (Elementary Japanese).

ALAN WORTHAM (Second-Year and Advanced Second-Year Japanese). ABD, University of Minnesota.

NOBUO OGAWA (Third-Year Japanese). Associate Professor of Japanese, Middlebury College. Ph.D., University of Pennsylvania.

HIDEO TOMITA (Fourth-Year Japanese). Assistant Professor, Kenyon College. Ph.D., Ohio State University.

Administrative Staff

LINDA A. LAROCQUE. Coordinator

RUSSELL WASDEN. Bilingual Assistant

* Other faculty to be appointed.

Courses

JA 101-102 Elementary Japanese

Watabe, Eda, Sazawi, Yoshinaga, and Staff.

This course covers the basic framework of the Japanese language: grammatical structures, vocabulary, *hiragana, katakana,* and some elementary *kanji.* It focuses on building a solid foundation in the structure of the Japanese language, and on developing conversational, reading and writing skills. Students will attend classes for four-to-five hours each day. There will be one hour of lecture in English to present the structure of the language and its culture; then the class will be divided into small groups to participate in creative drills and communicative exercises with authentic situations and materials, and to begin reading elementary stories and writing sentences in Japanese. Because the course covers one year's worth of material in nine weeks, the program is extremely intensive and students should understand that the class will move quickly and require a great deal of memorization and practice. Daily work outside of class is expected to average between four and six hours.

At the end of the session, students should be able to conduct basic conversations in Japanese, write simple compositions, and read short pieces written within the vocabulary and grammatical limitations of first-year Japanese. Students may be able to attain a good command of basic Japanese, and will be likely to have acquired important socio-cultural information which they can develop as they go on to study at the second-year level. Students will acquire about 400 *kanji.* (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part I and Part II.* Other supplementary materials for reading, writing, and conversation.

JA 199-200 Second-Year Japanese

Wortham, Uchida, and Staff.

This course is designed for students who have completed one year of relatively rigorous formal training (or its equivalent) in **both** spoken and written Japanese. It seeks to reinforce students' control of those major grammatical items that

appear in introductory texts, and to present more advanced grammatical and vocabulary items. Students will review the basic grammar introduced in first-year Japanese through reading, writing, and other activities. More advanced grammatical points and vocabulary items will also be introduced to make the transition to intermediate Japanese easier and smoother. Students will attend class for four-to-five hours each day: one hour of lecture in English and three-to-four hours working in small groups on creative pattern drills and communicative exercises with authentic situations and materials. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, and have the basic skills that would be required to live in Japan: making requests, making phone calls, reporting events, making reservations, asking for permission, etc. Students will improve their abilities to understand and produce original sentences with relative ease in various situations, and will be able to read authentic stories and articles in Japanese. They will also learn the basics of *kanji* (an additional 400) and how they are joined together to learn *kanji* more systematically. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part II and Part III.* Other supplementary materials for reading, writing, and conversation.

Recommended Texts: Nelson, *The Modern Reader's Japanese-English Character Dictionary.* S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar.*

JA 201-202 Advanced Second-Year Japanese

Wortham, Hayashi and Ishida.

The Advanced Second-Year course is designed for students who have had at least one year of instruction at the college level or who have lived in Japan for more than three months using the Japanese language. Students will review the basic structure in addition to completing rigorous drills and communicative exercises to internalize the grammar. They will also review the basics of *kanji* and the fundamental reading strategies to enhance their skills with the written language. They will be exposed to

authentic stories, articles, and videos in order to learn and enrich their cultural awareness of the Japanese people. Students will attend class for four-to-five hours each day: one hour of lecture in English and three-to-four hours working in small groups. Two hours will be for spoken and listening comprehension and one for reading and writing. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, basic reading strategies and basic skills to learn the language on their own in their own fields of interest. Students will acquire an additional 400*kanji*. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part II and Part III.* M. Watabe, *Toward Better Japanese, Part I and Part II.* Other supplementary materials for reading, writing, and conversation.

Recommended Texts: Nelson, *The Modern Reader's Japanese-English Character Dictionary.* S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar,* Tokyo.

JA 301-302 Intermediate Japanese

Ogawa, Kanaya, Shimojo, and staff.

Students taking Intermediate Japanese should have had at least two years of rigorous formal language training. A variety of authentic materials including essays, short stories, a movie script, and newspaper articles will be used as texts. The course will be conducted entirely in Japanese. Students will attend class for four-to-five hours each day. Daily work outside of class is expected to average between four and six hours. Students will gradually learn most of the *joyo kanji*. Emphasis is on development of reading skills and strategies, yet the other language skill areas will also receive attention. Writing should improve through various exercises and compositions while speaking ability will be enhanced through oral drills and conversation. Course materials are designed to foster an appreciation of the socio-cultural background of contemporary Japan. A Japanese made-for-TV movie will provide additional aural-oral practice.

By the end of the session, students' reading ability should enable them to handle modern Japanese materials with the help of a dictionary. They should also be able to carry on daily conversation with relative ease. Students will acquire an additional 400 *kanji*. (4 units)

Recommended texts: Kenkyusha, *New Japanese-English Dictionary*. Nelson, *The Modern Reader's Japanese-English Character Dictionary*.

JA 401-402 Advanced Japanese

Tomita, Hiroe, and staff.

This course is designed for graduate and undergraduate students with advanced skills in spoken and written Japanese. The prerequisite is at least three or more years of rigorous formal study in modern Japanese.

Instruction takes a multi-skilled approach with focus on reading various authentic materials such as scholarly readings, newspapers, novels, and essays. Extensive use of video and audio tapes will aid in improving aural-oral skills. This course will be conducted entirely in Japanese and therefore requires a high level of proficiency in all four language areas. The course also will emphasize progress in writing ability. Students will produce a considerable amount of writing which will be corrected and discussed in individual diagnostic sessions.

By the end of the session, students should have greater fluency in daily conversation and enhanced ability to express their views on various subjects. Students attend class for four-to-five hours each day. Daily work outside the classroom requires an average of four to six hours. (4 units)

Special Seminar in Japanese Literature

Wasden

This seminar is designed for advanced students interested in Japanese literature. Students will read representative Japanese literary works and discuss their value, style, and content. Russell Wasden has recently published his own translation of Yoshimoto Banana's *Amrita*.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Languages and International Studies
D.Phil., Oxford University

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THE RUSSIAN SCHOOL

Summer 1998
Academic Year 1998-99

The Language Schools
MIDDLEBURY COLLEGE

The Russian School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802)443-5552

Summer 1998

Nine-Week Session
June 12 - August 14
Total Fees: $5,800
(Tuition $3,800; Board $1,430; Room $570)

Six-Week Graduate Session
June 29 - August 14
Total Fees: $4,320
(Tuition $2,860; Board $1,050; Room $410)

Academic Year 1998-99

The School in Russia at Moscow
Graduate and Undergraduate Programs
Fees*: Full year $17,700; Semester $11,000

The School in Russia at Voronezh and Yaroslavl
Fees*: Full year $16,470; Semester $8,235

**The comprehensive fee for Russia includes tuition, room, insurance, visa, excursions, and round-trip air fare between New York City and Moscow, Voronezh or Yaroslavl.*

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The Russian School

The Middlebury College Russian School offers intensive summer programs from beginning language study through advanced graduate programs. The School in Russia has programs designed for undergraduates wishing to spend all or half of their junior year in Moscow, Voronezh or Yaroslavl, and for graduates who choose an academic year abroad in Moscow as part of their M.A. degree requirements.

All programs emphasize both the development of language skills and an understanding of the rich cultural heritage of Russia and the Former Soviet Union. All instruction takes place in Russian.

Graduate Degrees

***Master of Arts*:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education, with a major in Russian or equivalent course work in Russian, and a grade average of B or better. The GRE (Graduate Record Examination) is not required for admission.

The M.A. degree program in Russian is comprised of twelve course units to be taken over a series of summers on the Vermont campus, or in a combination of two summers in Vermont and an academic year in Moscow.

***Doctor of Modern Languages*:** The D.M.L. degree in Russian differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Russian; three graduate courses in a second language (French, German, Italian or Spanish); a comprehensive examination in Russian; residency abroad; proof of a successful language teaching experience; a dissertation and its oral defense.

An M.A. in Russian is a prerequisite for entrance to the D.M.L. program. For further information on the D.M.L. program, please contact

the dean of Languages and International Studies, Sunderland Language Center, Middlebury College Middlebury, Vermont 05753.

N.B. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, the Russian School also welcomes applications from non-degree students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in Russian).

Credit

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the nine-week session (beginning through advanced, levels 100-300) award four units (twelve semester hours) of undergraduate credit.

The advanced undergraduate course (*Studies in Russian Language, Literature and Culture*, level 400) offered in the six-week session awards three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 *non-refundable* enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 1999 summer session and the 1999-00 academic year abroad will be available in the Fall of 1998 from:

The Russian School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802)443-5552
languages@middlebury.edu
http://www.middlebury.edu/~ls

Administration, Faculty, and Staff

Director: ALEXANDER WORONZOFF-DASHKOFF. Professor of Russian, Smith College. Ph.D., University of Southern California.

Associate Director: ANATOLY VISHEVSKY. Associate Professor of Russian, Grinnell College. Ph.D., University of Kansas.

Faculty

GALINA AKSENOVA. Critic, translator, and screenwriter. Ph.D., The State Institute of Theater Arts, Moscow.

TODD P. ARMSTRONG. Assistant Professor of Russian, Grinnell College. Ph.D., The Ohio State University.

ALEXANDRA BAKER. Lecturer in Russian, Middlebury College. M.A. in Russian, Indiana University. M.A. in German, Middlebury College.

NIKOLAI S. BORISOV. Professor of History, Moscow State University.

BORIS BRIKER. Lecturer, Villanova University. Ph.D., University of Alberta.

OLGA BRIKER. Ph.D., Columbia University.

ROBERT CHANNON. Associate Professor of Slavic Languages, Purdue University. Ph.D., Harvard University.

HERMAN ERMOLAEV. Professor of Russian and Soviet Literature, Princeton University. Ph.D., University of California, Berkeley.

ALBERT GROTTEL. Professor of Russian and Music, St. Cloud State University. Ph.D. equivalent, Leningrad Conservatory.

ALEXIS KLIMOFF. Professor of Russian, Vassar College. Ph.D., Yale University.

TERRY KRUGMAN. Instructor, Dekalb County Schools. M.A., Middlebury College. M.A., Indiana University.

LIDIA PACIRA. Associate Professor of Russian, Hobart and William Smith Colleges. Ph.D., Michigan State University.

MIKHAIL PALATNIK. Lecturer, Washington University. M.A. in Comparative Literature, Washington University. M.A. equivalent, University of Chernovtsy.

LYUDMILA PARTS. M.A., Columbia University, Ph.D. candidate, Columbia University.

NATALIA PERVUKHIN. Assistant Professor of Russian, University of Tennessee. Ph.D., Bryn Mawr College.

LARISA RATNIKOVA. Lecturer in Russian, University of Pennsylvania. M.F.A., Moscow Art Theater School.

CATHERINE WORONZOFF-DASHKOFF. Lecturer, Smith College. B.A., Smith College.

NELLY ZHURAVLYOVA. Associate Professor of Russian, State University of New York at Albany. Ph.D., Pushkin Institute of Russian Language.

GREGORI ZISKIN. Theater, film, and television director. ABD, McGill University. M.A. equivalent, Shchukin Theatrical Institute in Moscow. M.A., McGill University.

Administrative Staff

MARGOT BOWDEN. Coordinator
JUDITH OLINICK. Faculty Coordinator
GREGORY PALATNIK. Bilingual Assistant

Intensive Language Program

Nine-Week Courses

New students enrolled in the program who have previously studied Russian will be given a placement exam prior to registration at the beginning of the session to determine their level. Classes meet four hours per day. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours.

RU 101-102-103-104 Beginning Russian
Krugman and Staff

This course develops all four skills (listening, speaking, reading, and writing) and provides a firm foundation for understanding Russian word formation. Almost all major points of grammar are covered. (4 Units)

RU 201-202-203-204 Intermediate Russian
Pacira and Staff

During the first half of this course all major points of grammar are studied thoroughly. The second half of the session expands the student's understanding of more sophisticated grammar points including verbal government and prepositions. Special attention is paid to developing listening comprehension and speaking skills through the use of video. Selections from Russian literature and the Russian press are read and discussed. (4 Units)

RU 298-299-300-301 Advanced Intermediate Russian Armstrong and Staff

This course provides a thorough review and expands the students' understanding of Russian grammar, while stressing continued development of all four skills. Special attention is paid to verbs of motion and to the reading of contemporary texts. (4 Units)

RU 303-304-305-306 Advanced Russian
Palatnik and Staff

This course includes an extensive review of grammar with work on phonetics and intonation. It treats at greater length some points, such as participles and verbal adverbs, that may have been presented only in a rudimentary way in *Intermediate Russian*. There will also be an introduction to reading original literature and Russian newspapers. The main emphasis is on contemporary conversational Russian. (4 Units)

Six-Week Courses

New students enrolled in this program will be required to take a placement exam prior to registration at the beginning of the session. Classes meet three hours per day. Daily work outside the class will consist of extensive reading and writing and require four to six hours.

RU 405, 413 Studies in Russian Language, Literature, and Culture

RU 405 meets for two hours daily and focuses on grammar and composition. It includes reading and discussion of current newspaper articles and of some short stories and is designed to develop students' language abilities at the advanced level. The grammar component of the course concentrates on phraseology and idioms, but also includes a review of finer grammatical points, depending on the need of the participants in this class. Daily written assignments and oral participation in class. (2 Units) Baker

RU 413 will meet for one hour daily and will focus on the development of speaking and conversation skills. (1 Unit) Vishevsky

Graduate Program of Studies

New students enrolled in the graduate program will be required to take a placement exam prior to registration at the beginning of the session. A normal load is three courses (nine semester hours) selected in consultation with the director or associate director. Permission to take an extra course is granted only exceptionally by the dean of the Language Schools, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level, for undergraduate credit, before beginning a full load of graduate work.

M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session at the Middlebury Russian School (also known as summer of application). To receive the M.A. degree, the student must complete a total of twelve units. These may be earned during a series of summer sessions on the Vermont campus, or by taking three units during a summer session, six units during the academic year abroad in Moscow, and three units during a final summer session on the Vermont campus.

A maximum of three units may be transferred from other graduate programs following approval by the director of Academic Records. Two units earned at Middlebury's two-week seminars (when available) may be applied to the degree. The combined total of seminar and transfer credits may not exceed three. N.B. Courses taken at other institutions, and proposed for transfer toward the Middlebury M.A. degree, must have been taken after admission to candidacy at the end of the first summer session.

The program of study for M.A. candidates is individually planned in consultation with the director and/or associate director. Candidates are expected to take a balanced program, including at least two courses in each of the following areas:

(a) civilization
(b) language and linguistics
(c) literature

In addition, M.A. candidates must take one seminar course on the Middlebury campus.

Graduate Courses

I. Civilization Courses

RU 652 Russian Drama in Russian Cinema
Aksenova

The course is devoted to Russian drama, its interpretation, and its adaptation for Russian cinema. It will cover major Russian 19th and 20th century playwrights such as Gogol, Ostrovsky, Chekhov, Gorky, Bulgakov, and Vampilov. Students will read plays, view films based on these plays, and write short papers. (1 Unit)

RU 756 Contemporary Russia: Politics, Economics, and Life Borisov

An analysis of the profound changes occurring in contemporary Russia. The course will focus on economic reform and its influence on government, society, and the individual. Economic issues will be considered systematically as they relate to political change, tradition, and psychology at all levels of Russian Society. Lectures, discussion, papers. (1 Unit)

II. Language and Linguistics

RU 503 Advanced Oral Self-Expression
Vishevsky

Designed for students with an excellent command of Russian, this course aims at raising students' proficiency to the level of structural accuracy and vocabulary required for participation in most formal and informal conversations on practical, social, political, and selected professional topics. Extensive reading of media and literary texts;

recreation of everyday situations; radio, TV, and feature film assignments. Final oral presentation and oral examination. (1 Unit)

RU 506 Advanced Language Practicum Zhuravlyova

This course will focus on (1) the development of grammatically correct, expressive language, (2) the improvement of speech standards, (3) overcoming specific difficulties encountered by advanced students - especially proper usage and building a sentence (word order, verbal aspects, verbs of motion, etc.). Exercises and assignments will be based on the lexico-grammatical and stylistic analysis of literary texts. (1 Unit)

RU 612 Language Change and the History of Russian Channon

This is the first of two courses examining the development of the Russian language. It provides a foundation for the study of historical linguistics and language change, with application to the historical development of Modern Russian in particular. After a survey of the origin of the Russian language and its place among the other Indo-European and Slavic languages, the course focuses on the phonological development of Modern Russian from its Common Slavic roots to the contemporary stage. Various phonological phenomena of Modern Russian are explained from a historical point of view. The course supplies the necessary background for more advanced courses in the history of Russian such as RU 712. No prior knowledge of linguistics is assumed. Mid-term and final examinations. (1 Unit)

III. Literature

RU 634 Russian Revolutions and Upheavals in Literary Memoirs N. Pervukhin

A study of the best known and most influential literary memoirs inspired by the social and political

upheavals of the time. Topics to be discussed include historical and literary background and stylistic analysis of the "voices of the era." Among the assigned readings are the texts by E.R. Dashkova, A. Herzen, V. Pecherin, P. Kropotkin, Vera Figner, I. Bunin, V. Khodasevich, Z. Hippius, N. Mandelstam. Prerequiste: ability to read 35 pages daily. Lectures, discussions, oral reports, take-home final. (1 Unit)

RU 767 Contemporary Soviet Prose Ermolaev

A study of themes, genres, and the artistic aspects of representative works written during the last three decades. A survey of the Soviet literary scene of the time. Reading and analysis of Vladimov's *The Faithful Ruslan*, Erofeev's *Moscow-Petushki*, Trifonov's *The House on the Embankment*, and Bykov's *In the Fog*. Lectures, class discussions, oral reports, final examination. (1 Unit)

IV. Seminar

RU 888 Seminar
Any 600 or 700 level course, combined with an additional seminar paper. This course satisfies the seminar requirement for M.A. candidates. (1 Unit)

The School in Russia

Middlebury established one of the first undergraduate study abroad programs in the Former Soviet Union at the Pushkin Institute in 1977. Since September 1991, the Middlebury School in Russia for graduate and undergraduate programs has been located at Moscow State University. In 1997 we added undergraduate programs at Voronezh and Yaroslavl State Universities. All three sites offer one-semester or academic year options for undergraduates. The graduate program is offered only in Moscow for the full academic year. A resident director, who is a member of the Middlebury

College faculty, supervises all aspects of the School in Russia, and there is an on-site coordinator for each undergraduate program.

Junior Program

For detailed information about our undergraduate programs at all three sites in Russia, please request the School in Russia bulletin from the Office of Off-Campus Study at (802) 443-5745 or schoolsabroad@middlebury.edu.

Graduate Program

All graduate students must complete a summer of study on the Vermont campus before going to Moscow for the academic year.

Graduate students take six courses, three each semester, chosen from the offerings of Moscow State University. Graduate students receive six units of graduate credit with the numerical grades converted to Middlebury's letter equivalents.

Housing

Middlebury is committed to maintaining a high living standard and a secure environment for its students. Students are housed in dormitories or with host families.

Travel and Extracurricular Activities

Students participate in a variety of excursions and fieldtrips designed to introduce them to places of local and regional interest. Many of the local excursions complement the course work.

Students are encouraged to partake in extracurricular activities organized by the university as well as private clubs and organizations. Previous participants have sung in choirs, played soccer, volleyball, ice hockey, and taken ballroom dancing lessons. Academic year students have also participated in internships during the spring semester. Spring semester students have the option to do an internship in the summer.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Languages and International Studies
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Languages and International Studies, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

THE SPANISH SCHOOL

1998

Spanish for French Teachers

The Language Schools

MIDDLEBURY COLLEGE

In the summer of 1997, the Spanish School of Middlebury College began a new program to provide experienced teachers of French with intensive training in Spanish language and pedagogy, within the context of total immersion in Spanish.

The program is designed as a two summer program incorporating six courses. During the 1998 Spanish School, both first summer and second summer courses will be offered. All courses carry one unit (three semester hours) of graduate credit except SP413 which offers one unit of undergraduate credit.

CURRICULUM

First Summer

413 Conversation for French Teachers Nieto

The purpose of this course is to give participants an opportunity to have daily practice in speaking. Various techniques that stimulate participation will be used: group conversations, oral presentations, play-acting, round-table discussions, etc. A particular effort will be made to place students in the group that fits their linguistic ability.

510 Spanish Phonetics and Pronunciation Nieto

This course will offer participants a brief theoretical foundation in Spanish phonetics and phonology. It includes the study of articulatory phonetics, phonological theory, distinctive feature analysis, intonation, practice in transcription, daily laboratory practice, contrastive analysis of English and Spanish sounds. Special attention will be given to those sound of Spanish that are most difficult for French and English speakers to acquire.

Required text: John B. Dalbor, *Spanish Pronunciation. Theory and Practice*, 3rd ed. (Boston: Holt, Rinehart, and Winston, 1997).

511 Spanish Grammar for French Teachers Saldívar

This course will build on and exploit the grammatical knowledge already in possession of the participants. While covering basic Spanish grammar, we will take advantage of the considerable classroom experience of the teachers by focusing on those grammatical elements that offer differences in both structure and usage from French.

Required text: Material in course pack form to be purchased at Middlebury.

Second Summer

Returning students will be asked to take an exam to determine the language course they will take within the regular course offerings of the six-week graduate program.

537 Latin-American Culture in the Classroom Medina

This course will deal with important aspects of Latin-American culture: the presence of Indians and mestizos in the every day experience of the people. It will also include national and family fiestas, the rituals of birth and death, relations between couples and food. While examples from other countries will also be used, the central focus will be on Mexico.

Required text: Octavio Paz, *El laberinto de la Soledad* (Mexico: Fondo de Cultura Economica, 1984).

593 Curriculum and Methods in Teaching Spanish Saldívar

This course deals with approaches to the teaching of Spanish. Through demonstrations, practical exercise, and participatory techniques, students will become acquainted with the principal problems encountered by students and methods of dealing with them.

Required text: Material in course pack form to be purchased at Middlebury.

FACULTY

Victor Manuel Medina Cervantes, from Mexico, received a *licenciatura* in dramatic literature and theater from the Universidad Nacional Autónoma of Mexico. He began his professional work with the staging of two plays of Tirso de Molina and has since worked in various aspects of the dramatic arts. He has also worked in Mexican television and films. His teaching interests are in the area of comparative dramatic literature.

Carmen M. Nieto, from Puerto Rico, has an M.A. in Spanish from the University of Michigan and an M.A. in French from Middlebury College. She coordinated and taught second-year Spanish in the intensive program at the Residential College at the University of Michigan in Ann Arbor, and taught at the United States Military Academy at West Point. For several years, she worked as a translator for the Federal Government at several national and international conferences and was a writer of the fourth edition of the textbook series *Pasajes*. She currently coordinates the intermediate Spanish program at Georgetown University.

Samuel G. Saldívar, a native of Mexico, is professor of Spanish and the director of instruction in the department of foreign languages at the United States Military Academy, West Point, where he teaches both language and literature. He earned a B.A. in Spanish and an M.A. in foreign language education at Florida State University, and a Ph.D. in Latin American literature at New York University. Professor Saldívar has published a book, *Evolución del personaje femenino en la novela méxicana*, as well as articles on Mexican literature.

CALENDAR AND FEES

June 29 - August 14, 1998

Tuition: $2,860*
Board: $1,050
Room: $410
Total: $4,320

*based on 3 units (9 semester hours) of credit

IMMERSION

Outside of class, students will encounter a faculty and staff dedicated to creating an all-Spanish environment. Extracurricular events such as plays, films, concerts, and team sports are designed to enhance and reinforce the use of Spanish. Like all students in the Spanish School, from beginners to doctoral candidates, participants are expected to live in the residence halls assigned to the school, take their meals in the Spanish dining hall, and adhere to The Language Pledge, a formal commitment to speak only Spanish throughout the program. The Pledge helps students focus on acquiring language skills, and internalizing the patterns of communication and cultural perspectives associated with the target language. It plays a major role in the success of Middlebury's programs, both as a symbol of commitment and as an essential part of the language learning process.

APPLICATION

Applications are considered on a rolling basis. Applicants must present evidence of professional preparation and teaching experience in French. The Spanish School expects that applicants have at least two years of college Spanish or the equivalent proficiency. To receive special application materials, please contact:

THE SPANISH SCHOOL
Middlebury College
Middlebury, VT 05753

(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

THE SPANISH SCHOOL

1998

Summer Workshops for Teachers of Spanish

The Language Schools
MIDDLEBURY COLLEGE

Complutense. He did graduate studies at the University of Wisconsin and has been a visiting researcher at Princeton University, Columbia University, and the University of Minnesota. From 1980-84, he was Assistant Secretary General of the Universidad Internacional Menéndez y Pelayo in Santander. He is a specialist in political theory and contemporary political ideologies, and is author of the following books: *Los orígenes del fascismo en España, Ensayos sobre la dictadura, Bonapartismo y fascismo, Lecturas de ciencia política, Introducción a la teoría del estado, Ideologías y movimientos políticos contemporáneos, Ciencia política, Fundamentos de ciencia política,* and co-author of a collective work on *La transición política en España.* Since 1974, he has also been a professor at the Institute of European Studies in Madrid. During the 1994-95 academic year, he was a visiting scholar at the University of California at San Diego.

Carmen Roiz, from Madrid, has training in both music and dance and she has performed in both arts. She graduated from the Real Conservatorio Superior de Música in Madrid where she studied with Antonio Barrera and Mercedes Goicoa. At the present, she teaches piano and voice at the Conservatorios Municipales in Madrid as well as being in charge of the section on films and videos in the Filmoteca of the Foreign Ministry.

Fernando Coronil, from Venezuela, received a Ph. D. in anthropology at the University of Chicago, and teaches in the anthropology and history departments at the University of Michigan. His recent writings include "Transculturation and the Politics of Theory: Countering the Center," an introduction to the 1995 Duke University Press edition of Fernando Ortiz's *Cuban Counterpoint; Beyond Occidentalism: Towards Postimperial Geohistorical Categories* (Cultural Anthropology, 1996); and *The Magical State: Nature, Money and Modernity in Venezuela* (University of Chicago Press, 1997).

Required text: Vicki F. Sharp, *HyperStudio 3.1 in One Hour* (Eugene, Oregon: International Society for Technology in Education); a box of 10 blank Macintosh 3.5 inch high density diskettes will be available for purchase at Middlebury.

Hispanic Cinema and Content-Based Instruction
Professor Karen E. Breiner-Sanders, Georgetown University

This course focuses on the instructional management of Hispanic cinema in terms of its applications to teaching Spanish language and culture on a variety of levels. It examines communicative competencies against a backdrop of the ACTFL Proficiency Guidelines in the four skills and the National Standards for Foreign Language Learning. The films are reviewed to explore issues of spectatorship and specific categories of knowledge such as culture, society, politics, and history. Students who teach foreign/second languages are advised to bring their class textbooks with them.

Required text: Material in course pack form to be purchased at Middlebury.

Workshop Faculty

José G. Moreno de Alba received his doctorate in Hispanic linguistics from the Universidad Nacional Autónoma of Mexico, where he is now a professor. He is a member of the Mexican Academy of Letters and has lectured in the former Soviet Union, Germany, and many countries of North and South America. He has written articles and books on linguistic topics, such as *Valores de las formas verbales en el español de México, Morfología derivativa nominal,* and *El español en América.*

Manuel Pastor, a native of León, Spain, is professor and chair of the department of political science at Madrid's Universidad

1998 Summer Workshops for Teachers of Spanish

During the summer of 1998, the Spanish School of Middlebury College will supplement its regular six-week graduate program with two intensive three-week sessions designed for teachers of Spanish. Each course meets Monday through Friday for two hours each day, and carries one unit, or three semester hours of graduate credit. Students may enroll in either or both sessions, taking one or two courses per session.

In addition to daily classes, the workshops offer students the opportunity to take part in the cultural and social activities of the Spanish School (films, concerts, lectures, etc.) and to benefit from Middlebury's unique environment of linguistic and cultural immersion. All participants will be expected to observe the Middlebury language pledge.

Session I

The Spanish Language in America
Professor José G. Moreno de Alba, Universidad Nacional Autónoma of Mexico

Using literature, linguistics and history, this course will study the most important aspects of American Spanish. Beginning with a consideration of the influence of the Andalusian dialect and of native American languages on the development of the Spanish language in America, we will then study the grammatical, lexical, and phonetical differences that characterize the different linguistic zones and the current developments that help shape the unity and variety of American Spanish.

Required text: José Moreno de Alba, *El español en América*. 2nd ed. (Mexico: Fondo de Cultura Económica, 1993).

Manuel de Falla and the Spanish Composers of the Generation of 1927
Professor Carmen Roiz, Conservatorios Municipales, Madrid

This course will review the status of Spanish music at the beginning of the century before concentrating on the music of Manuel de Falla and his influence on Spanish composers of the following generation. The course will also deal with one of the most important composers of modern Spain, Federico Mampou, and will highlight the distinctive musical characteristics of this generation. Course work will include two exercises and a final examination.

1898-1998: From Neocolonialism to Globalization
Professor Fernando Coronil, University of Michigan

This course will examine "1898" as a critical year in the reconfiguration of postcolonial relations in the Americas by focusing on key aspects of Cuba's independence from Spain, Puerto Rico's annexation to the United States, and the United States' emergence as an imperial power. Through the collective discussion of historical works, literary texts, and films, we will see how 1898 became a historical juncture that helped define discussions about authenticity, transculturation, and modernity in the Americas. Students will view 1898 from the perspective of 1998, seeking to establish connections between the imperial politics of late nineteenth-century neocolonialism and those of late twentieth-century globalization.

Required text: Material in course pack form to be purchased at Middlebury.

Oral Proficiency Testing and Instructional Implications
Professor Elvira Swender, Syracuse University

This course introduces participants to the protocol and techniques of administering and

rating the ACTFL Oral Proficiency Interview (OPI) according to ACTFL Proficiency Scale for Speaking. Through lectures, live demonstrations, practice interviews, and peer review, participants learn to assess the language proficiency of students from the novice to the superior level. The instructional implications for curriculum design and classroom practice will also be discussed.

Required text: *ACTFL OPI Tester Trainer Manual* and role-play cards to be purchased at Middlebury; also material in course pack form to be purchased at Middlebury.

Session II

Spain 1898-1998
Professor Manuel Pastor, Universidad Complutense, Madrid

This course will analyze the historic, political, and intellectual development of Spain from 1898 to the present. In its trajectory, it will highlight moments such as the aftermath of the Cuban war, the Civil war, the Franco dictatorship, the democratic transition, and the present state of the nation. The principal ideological, social, and political causes of these changes will be discussed.

Required texts: José María Marco, *La libertad traicionada* (Madrid: Planeta, 1997); Aline Angoustures, *Historia de España en el Siglo XX* (Barcelona: Ariel, 1995).

Macintosh Computers in the Extended Classroom
Professor Georgia Schlau, College of Charleston

This course will be based on hypermedia and related technologies to allow students to create their own educational software. The class will incorporate instructional design theory using the HyperStudio authoring system in the process. Related technologies will include laser discs, CD-ROM, video and audio digitizing.

Georgia Schlau received her master's degree from the University of South Carolina in Spanish and did further studies at the University of Georgia in romance languages and literature. She is currently the director of the Language Resource Center at the College of Charleston. She has done several presentations and workshops on the use of technology in foreign languages and has created several multimedia programs on Mexico.

Karen E. Breiner-Sanders received her Ph.D. from George Washington University. She is associate professor of Spanish in the School of Foreign Service at Georgetown University, where she teaches advanced Spanish language courses anchored in a context of politics, economics, history, and culture of Spain and Latin-America. She is the director-designate of the Middlebury College Spanish School. Her published works include *La familia de Pascual Duarte a través de su imaginería*, as well as articles on twentieth-century Hispanic literature and on pedagogical topics. She is an ACTFL-certified oral proficiency tester and trainer, and has conducted many workshops on oral proficiency testing and proficiency-oriented curriculum design.

Elvira Swender holds a Doctor of Arts degree in second language acquisition from Syracuse University. She is currently the director of professional programs for the American Council on the Teaching of Foreign Languages (ACTFL), directing the Oral Proficiency Interview Certified Testing and Training Program. Dr. Swender was the Spanish language coordinator at Syracuse University and is the co-author of testing programs and workbooks for several introductory Spanish textbook series.

CALENDAR

Session I

June 29/ June 30	Monday/ Tuesday	Arrival
July 2	Thursday	Classes Begin
July 22	Wednesday	Classes End
July 23	Thursday	Departure (by 10 a.m.)

Session II

July 23	Thursday	Arrival (after 3 p.m.)
July 24	Friday	Classes Begin
August 13	Thursday	Classes End
August 14	Friday	Departure

Fees

Tuition - $975 per unit
(three semester hours of credit)
Room - $205 for each three-week session
Board - $525 for each three-week session

For further information and application materials, please return the enclosed card or contact:

The Spanish School
Middlebury College
Middlebury, Vermont 05753
(802) 443-5539 voice
(802) 443-2075 fax
E-mail:
Audrey_LaRock@flannet.middlebury.edu
http://www.middlebury.edu/~ls

THE SPANISH SCHOOL

Summer 1998
Academic Year 1998-99

The Language Schools
MIDDLEBURY COLLEGE

The Spanish School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
802/443-5510
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languages@middlebury.edu
http://www.middlebury.edu/~ls

Summer 1998

Seven-Week Session
June 26 - August 14
Total: $4,410
(Tuition $2,860; Board $1,100; Room $450)

Six-Week Graduate Session
June 29 - August 14
Total: $4,320
(Tuition $2,860; Board $1,050; Room $410)

Three-Week Workshops
Session I
June 29 - July 23
(Tuition $975 per unit; Board $525; Room $205)
Session II
July 23 - August 14
(Tuition $975 per unit; Board $525; Room $205)

Spanish for French Teachers Program
June 29 - August 14
Total: $4,320
(Tuition $2,860; Board $1,050; Room $410)

The School in Spain

Graduate and Junior Year Programs
(Tuition: Full year $11,315; Semester $5,775)

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The Program for 1998

El programa de este año coincide con varios e importantes aniversarios de nuestra cultura: el centenario del nacimiento de Federico García Lorca y Dámaso Alonso, la guerra de Cuba y la consecuente independencia de ésta y de las Filipinas. Los aniversarios se celebran no sólo para recordar los eventos sino también para reflexionar sobre la importancia y la relevancia que tienen para la actualidad. Por consiguiente, ofrecemos a nuestros estudiantes varias oportunidades de estudiar estos temas. Con respecto a García Lorca habrá dos clases distintas que se centrarán en su obra, una sobre su poesía, enseñada por el Profesor Beltrán, y la otra sobre su teatro, enseñada por los Profesores Oliva y García Lorenzo. Además se presentará una de sus obras dramáticas y habrá un recital de su poesía.

Con respecto al centenario de la Guerra de Cuba, también habrá varios cursos. El Profesor Castillo en su clase se centrará en las consecuencias culturales y sociales de esta contienda mientras que el Profesor Polo de Bernabé dedicará su curso al aspecto estético-ideológico de los escritores de la Generación del 98. Este año tendremos el placer de hospedar al ilustre catedrático Fernando Savater que dictará una conferencia sobre este período y visitará clases para conversar con los estudiantes sobre el tema. La discusión sobre la Guerra de Cuba tendrá también su vertiente americana en la clase del Profesor Coronil que hablará sobre la reacción de Latino-América a los acontecimientos en el Caribe. Sobre este aspecto habrá también conferencias y discusiones en las cuales pueden participar los estudiantes.

De igual interés serán cursos ajenos a las conmemoraciones del 98. El Profesor Concha dictará un curso sobre la visión de América en los grandes escritores latino-americanos que han recibido el Premio Nobel y otro curso sobre novelistas de América del Sur. El Profesor Pastor dirigirá una clase sobre tres etapas de la historia moderna de España a partir del 98. El Profesor

Carreño se ocupará de otro 98, de 1598 y de su importancia para España tanto en el aspecto cultural como literario. El Profesor Cevallos ofrecerá un curso sobre las crónicas como punto de partida para novelas latino-americanas.

El programa ofrece también una variedad de cursos metodólogicos que incluyen la utilización del ordenador en las clases, la enseñanza de la cultura, la evaluación de los estudiantes y exámenes de **proficiency**. La Escuela Española continuará el programa para maestros de francés que quieren adquirir fluidez en español y, naturalmente, ofrecerá los cursos de cultura, literatura, y lengua que forman la base de nuestro programa. Hay que notar que dentro de esta oferta están una variedad de cursos de tres semanas tanto en la primera como en la segunda parte del programa y esto ofrece la oportunidad a personas que no disponen de mucho tiempo de participar en aspectos particulares del programa.

Este año marca mi despedida de la Escuela Española como director del programa. Durante estos diez años he tenido la oportunidad de conocer a centenares de estudiantes y docenas de colegas. Es un placer para mí poder expresar mi agradecimiento a todos por su colaboración que ha hecho posible el impresionante éxito de nuestra Escuela. Con el pasar de los años se borrarán sin duda algunas caras y se me olvidarán algunos nombres pero recordaré siempre con emoción los años pasados entre ellos y espero que lo que hemos conseguido juntos en nuestros veranos continuará siendo de beneficio para todos nuestros alumnos. Mi deseo, sin embargo, es de continuar en contacto con todas las personas que lo deseen y de recordarles que estoy aquí para servirles.

Frank Casa
Director

Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Madrid and for graduates who complete their M.A. degree with an academic year in Madrid.

Graduate Degrees

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Madrid. The program provides a broad base in language, literature and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program as well as graduate level in the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; three graduate courses in a second language (French, German, Italian, or Russian); a comprehensive examination in Spanish; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the office of the dean of languages and international studies at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credit

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-300) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Spanish in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the Spanish School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,065 (tuition $640; room and board $425).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the coordinator of the Spanish School before the beginning of the session. The extra course fee for the six week session is $975.

Application and Admission

Application materials for the 1999 summer session and the the 1999-2000 academic year abroad will be available in the fall of 1998 from:

The Spanish School
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

Administration, Faculty, and Staff

Director: Frank Casa, Ph.D., University of Michigan. Professor Casa has published numerous books and articles on the literature of the Spanish Golden Age, among them *The Dramatic Craftmanship of Moreto*, *Editing the Comedia* and, recently, an edition of Lope de Vega's *El mejor alcalde, el rey*. He is also on the editorial board of several scholarly journals. Professor Casa was chair of the department of romance languages at the University of Michigan and has also been chief reader for the College Board Advanced Placement Program in Spanish.

Director-Designate: Karen Breiner-Sanders received her Ph.D. from George Washington University. She is associate professor of Spanish in the School of Foreign Service at Georgetown University, where she teaches advanced Spanish language courses anchored in a context of politics, economics, history, and culture of Spain and Latin-America. Her published works include *La familia de Pascual Duarte a través de su imaginería*, as well as articles on twentieth-century Hispanic literature and on pedagogical topics. She is an ACTFL-certified oral proficiency tester and trainer, and has conducted many workshops on oral proficiency testing and proficiency-oriented curriculum design.

Associate Director: Gustavo Mejía holds a *licenciatura* in philosophy and letters from the University of the Andes, and received both a Master's degree and a doctorate from the University of Essex, Great Britain. He has taught at several universities in his native Colombia, at Vassar College and Middlebury College in the United States, and at the University of Natal in South Africa. Professor Mejía was the director of the Middlebury School in Spain from 1990-94. He is now teaching at Central Connecticut State University. His publications include short stories, poems, and articles on literary criticism, the most impor-

tant of which are his editions of *María* by Jorge Isaacs and the *Obra completa* of José A. Silva, co-authored with Eduardo Camacho.

Faculty

Luis Beltrán, was born in Salamanca, where he attended the university and received his *licenciatura* in modern philology and law. He subsequently studied in the United States on a Fulbright Scholarship and earned his M.A. in English and Ph.D. in comparative literature from the University of Michigan. Since 1965, he has been teaching at Indiana University where he is professor of Spanish and comparative literature. Among his publications are: *Razones de Buen Amor*, *La arquitectura del humo: una reconstrucción del Romancero gitano*, *Las cantigas de loor de Alfonso el Sabio*. He has also published several collections of his own poetry and a novel.

Teresa Bordón, from Madrid, holds a doctorate from the Universidad Autónoma in Madrid. She is a specialist in the teaching of Spanish as a second language and is professor of Spanish language, literature, and pedagogy in the Escuela Universitaria de Formación del Profesorado at the Universidad Autónoma in Madrid. She has authored works dealing with the teaching of Spanish as a second language.

Carlos Cabrera, from Spain, is a professor of Spanish language at the University of Salamanca, where he received his doctorate. He has published various articles on the history of the Spanish language and has participated in the preparation of the national examinations for the Diploma of Spanish Language for the Ministry of Education. He has also taught for many years in programs for teachers of Spanish as well as for foreign students. His publications include books on A. de Capmany, *Observaciones críticas sobre la excelencia de la lengua castellana* and one on *El Oraçional de Alonso de Cartagena*.

Manuel Camarero, from Madrid, received his *licenciatura* in Hispanic philology from Madrid's Universidad Complutense. He is a professor at the Instituto María Guerrero in Villalba and at the Universidad Autónoma in Madrid. He has taught as a visiting assistant professor at the University of Michigan in 1995 and in 1997. Among his publications are critical editions of Cadalso, Moratín, Feijóo, and Jovellanos. He has co-edited with Felipe C. R. Maldonado, *Tesoro de la lengua castellana o española* by Covarrubias. He is the author of the books *Comprensión y expresión. Selección de textos para el estudio de la lengua y la literatura españolas*

(1985), *Introducción al comentario de textos* (1997), and several works on pedagogy of Spanish language and literature.

Antonio Carreño, from Spain, received his Ph.D. from Yale University and is now a professor and chair of Hispanic Studies at Brown University where he holds the W. Duncan MacMillan distinguished professorship in humanities. Professor Carreño is a specialist on Golden Age and contemporary Spanish peninsular literature and has extensively published on drama, poetry, and prose of both periods. He has received Guggenheim and Fulbright fellowships, among others. His published works include *La dialéctica de la identidad en la poesía contemporánea* and *El romancero lírico de Lope de Vega*. He has edited Luis de Góngora's *Romances* and Lope de Vega's *Poesía selecta*, *El castigo sin venganza*, *El perro del hortelano*, *Pastores de Belén*.

Rafael Castillo, from Bilbao, Spain, studied music and classics in Spain, obtaining a *licenciatura* in philosophy and letters from the University of Madrid and a degree in piano and music from the Conservatorio Superior de Música in Bilbao. In 1970, he won a Fulbright Scholarship to study linguistics at the University of Illinois at Urbana, where he received a Ph.D. in 1975. He has taught at Ohio State University and the University of California at Berkeley. Since 1975, he has been a member of the faculty at the Spanish School summer session and, since 1978, of the School in Spain. He also teaches in Boston University's program in Spain.

Francisco Javier Cevallos received his Ph.D. from the University of Illinois and is now a professor of Spanish at the University of Massachusetts. Professor Cevallos is a specialist in colonial Latin-American literature and has published books on Juan Bautista Aguirre and Sor Juana Inés de la Cruz. His articles deal with peninsular as well as Latin-American literature and range from Ercilla, to Góngora, to Borges, and García Márquez.

Jaime Concha, from Chile, received a *licenciatura* in philosophy from the University of Concepción, where he has also taught. Before accepting his current position at the University of California at San Diego, he taught in France and at the University of Washington. He received a Guggenheim Fellowship for 1978-79 and he was a member of the Board of Governors of the Humanities Research Institute. His numerous publications include studies on twentieth-century poetry and the sixteenth-century colonial period in Latin America. He has published monographic studies on Neruda, Darío, and Huidobro. He is now working on a book on Manuel Rojas.

Fernando Coronil, from Venezuela, received a Ph. D. in anthropology at the University of Chicago, and teaches in the anthropology and history departments at the University of Michigan. His recent writings include "Transculturation and the Politics of Theory: Countering the Center," introduction to the 1995 Duke University Press edition of Fernando Ortiz's *Cuban Counterpoint*; *Beyond Occidentalism: Towards Postimperial Geohistorical Categories* (Cultural Anthropology, 1996); and *The Magical State: Nature, Money and Modernity in Venezuela* (University of Chicago Press, 1997).

Julie Dunkelberger received a B.A. in Spanish and Latin American studies from the University of Kansas and an M.A. in teaching Spanish from the University of Iowa. She has worked as an item writer and question editor for the CONOCER Project of American College Testing (ACT) and has taught at the Concordia International Language Villages. She coordinated the cultural review for the second edition of Heinle and Heinle's *Puentes* and participated in the revision process of the placement exam for the same edition. Additionally, she has received various teaching awards including the 1997 Outstanding Teaching Assistant Award at the University of Iowa.

Luciano García Lorenzo, from Madrid, is a research professor at the Consejo Superior de Investigaciones Científicas. He has taught in several European and American Universities. He is the director of the International Theater Festival of Almagro and has been the literary consultant for the Compañía Nacional de Teatro Clásico. He is a member of the governing committee of the CSIC and the Spanish representative on the European Science Committee. He is the editor of *Cuadernos de teatro clásico* and the secretary of *Anales Cervantinos*. He is the author of some thirty books and editions and of more than one hundred articles published in various international journals.

Enrique García Santo-Tomás received his *licenciatura* from the Universidad Complutense in Madrid and an M.A. and Ph.D from Brown University. He is an assistant professor in Golden Age literature at Queen's University in Kingston, Ontario, Canada. He has published articles on baroque theatre, poetry, and narrative. In 1996, he was honored with the David Kossoff prize for excellence in teaching and the Kenyon Fellowship in academic excellence.

María González-Aguilar, from Barcelona, Spain, graduated in Educational Sciences from the Instituto del Sagrado Corazón in Buenos Aires, Argentina, and received her M.A. in Spanish from Middlebury College. She has taught at the Massachusetts Institute of Technology, Tufts University, the University of Oregon, Wellesley College, and the University of Massachusetts, Boston. She has published several text books and multimedia materials for the teaching of Spanish as a second language. Among her works are *Arriba, comunicación y cultura* (laboratory manual and tapescript), *Mosaicos, Spanish as a world language* (co-author), *Paradoja* cd-rom (co-director), and *Juntos* cd-rom (co-author).

María Luz Gutiérrez Araus, from Burgos, Spain, received her Ph.D. in Hispanic philology from Madrid's Universidad Complutense. She is now professor of Spanish grammar at the Universidad Nacional de Educación a Distancia in Madrid and also serves as vice president of the Asociación para la enseñanza del español como lengua extranjera (ASELE). She has published books and articles on Spanish syntax, the history of Spanish grammar, phonetics, and the teaching of Spanish as a second language. Among her works are *Estructuras sintácticas del español actual*, *Lengua española* (co-author), and *Manual de estilo* (co-author). Her latest publication is *Formas temporales del pasado en indicativo* (Madrid, 1995).

Elizabeth Guzmán, from Chile, studied at the University of Santiago, where she specialized in the teaching of English and has an M.A. from the University of West Virginia. She is finishing a doctorate at the University of Pittsburgh with a specialization in applied linguistics. Professor Guzmán is currently the language director of the undergraduate Spanish program at Yale University and has extensive experience as a supervisor of language instruction in Chile, the University of Pittsburgh, and the University of Michigan.

Marian B. Labrum, originally from Montevideo, Uruguay, is assistant professor of Spanish and translation, and director of the Spanish translation program at Brigham Young University. She is a member of the Honors and Awards Committee of the American Translators Association and the editor of the ATA Monographic Series for 1997-98. She has written many articles and conducted many national and international demonstrations on the art and methodology of translation and interpretation. She holds the degree of Doctor of Modern Languages from Middlebury College.

Paloma Lapuerta Amigo received her *licenciatura* from the University of Salamanca and her doctorate from the University of Geneva with a thesis on the poet Félix Grande which was published in 1994. From 1984 to 1991, she was assistant professor of Spanish language and literature at the University of Geneva. She has also taught at Middlebury's program in Spain and Vermont, at the University of Michigan, and at the University of Natal in South Africa. She is now assistant professor at Central Connecticut State University.

Ana Levenson, from Argentina, is a teaching fellow and Ph.D. candidate in Spanish linguistics at the University of Southern California where she received her M.A. She is a specialist in the role of grammar in second language acquisition for adult learners. She is the author of *Gramática española para estudiantes de inglés* and has been instrumental in designing curricular materials for advanced Spanish courses taught at the University of Michigan and course programs for majors and minors at the University of Southern California.

Isabel C. Livosky, from Argentina, received her Ph.D. from New York University. In addition to being active as a translator, she has edited works by Gracián, *Bibliographic Index for Spanish and Spanish-American Studies in the United States*, and two volumes of the series *The Analysis of Hispanic Texts: Current Trends in Methodology*. A Wilson and Fulbright Scholar, she received an award for excellence in teaching from Knox College, where she is professor of Spanish, chair of the department of modern languages and literatures, and director of their program in Buenos Aires.

Victor Manuel Medina Cervantes, from Mexico, received a *licenciatura* in dramatic literature and theater from the Universidad Nacional Autónoma of Mexico. He began his professional work with the staging of two plays of Tirso de Molina and has since worked in various aspects of the dramatic arts. He has also worked in Mexican television and films. His teaching interests are in the area of comparative dramatic literature.

José G. Moreno de Alba received his doctorate in Hispanic linguistics from the Universidad Nacional Autónoma of Mexico, where he is now a professor. He is a member of the Mexican Academy of Letters and has lectured in the former Soviet Union, Germany, and many countries of North and South America. He has written articles and books on linguistic topics, such as *Valores de las formas verbales en el español de México*, *Morfología derivativa nominal*, and *El español en América*.

Juan Antonio Muñoz from Seville, Spain, received his *licenciatura* in philology from the University of Seville and is a teacher at the Instituto I. B. Albero. He has taught for the University of Michigan both in the United States and in its programs abroad and specializes in second language acquisition.

Carmen M. Nieto, from Puerto Rico, has an M.A. in Spanish from the University of Michigan and an M.A. in French from Middlebury College. She coordinated and taught second-year Spanish in the intensive program at the Residential College at the University of Michigan in Ann Arbor, and taught at the United States Military

Academy at West Point. For several years, she worked as a translator for the Federal Government at several national and international conferences and was a writer of the fourth edition of the textbook series *Pasajes*. She currently coordinates the intermediate Spanish program at Georgetown University.

César Oliva is a professor of theater at the University of Murcia. Among his works are, *El teatro español, desde 1936* (Madrid: Alhambra, 1989), *Historia básica del arte escénico* (Madrid: Cátedra, 4th ed, 1996), *El teatro público en España: 1939-1978* (Madrid, 1996), and edited the *Antologia del teatro español contemporáneo* (Madrid: Ministerio de Cultura/Fondo de Cultura Económica, 1992). In 1967, he founded the *Teatro Universitario de Murcia*. As director he has staged more than fifty plays of classical and contemporary playwrights. He directed the Almagro Festival from 1983 to 1985 and at present is the director of the *Festival Internacional de Música y Teatro Medieval de Elche*.

Manuel Pastor, a native of León, Spain, is professor and chair of the department of political science at Madrid's Universidad Complutense. He did graduate studies at the University of Wisconsin and has been a visiting researcher at Princeton University, Columbia University, and the University of Minnesota. From 1980-84, he was Assistant Secretary General of the Universidad Internacional Menéndez y Pelayo in Santander. He is a specialist in political theory and contemporary political ideologies, and is author of the following books: *Los orígenes del fascismo en España, Ensayos sobre la dictadura, Bonapartismo y fascismo, Lecturas de ciencia política, Introducción a la teoría del estado, Ideologías y movimientos políticos contemporáneos, Ciencia política, Fundamentos de ciencia política*, and co-author of a collective work on *La transición política en España*. Since 1974, he has also been a professor at the Institute of European Studies in Madrid. During the 1994-95 academic year, he was a visiting scholar at the University of California at San Diego.

Angeles Placer, from Puerto Rico, received her Ph.D. from Cornell University with a thesis on Pablo Neruda. Her academic interests are in the areas of Latin-American poetry and narrative, and Caribbean literature and music. She is about to publish a book on Neruda and is working on another dealing with migration of rhythms, from boleros to salsa. She teaches at Smith College.

Jorge Plata, born in Bogotá, Colombia, graduated from the University of the Andes, where he began his theater career in 1966. He is a professor of literature and theater at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. In 1984, Professor Plata

completed a very successful tour of the Far East and Europe with the Teatro Libre. He has recently written verse translations into Spanish of *King Lear* and *Macbeth*, and is the author of *Episodios comuneros*, a play for street theater, and a dramatic piece, *Un muro en el jardín* (debut Paris, 1987).

José Manuel Polo de Bernabé received his education in France, Spain, and the United States, where he earned his Ph.D. from Cornell University. He has taught at Cornell University, SUNY-Albany, and the University of North Carolina at Chapel Hill, where he is currently professor of Spanish and comparative literature. Professor Polo de Bernabé has published one book, *Poesía y conciencia: estudio de la obra de Jorge Guillén* and has two more forthcoming, *Mímesis y teatralidad en el teatro español contemporáneo* and *Theory of Spanish Autobiography*. He has also published numerous essays on nineteenth- and twentieth-century Spanish literature and literary theory.

Berislav Primorac, associate professor of Spanish at the University of Windsor, Canada, received his Ph.D. from the University of Michigan. He has written on Golden Age theater and has edited Moreto's *El lindo don Diego*, Gorki's *La madre*, and Lope's *El mejor alcalde, el rey*. Professor Primorac has also been chair of the modern languages department and directed a summer program in Spain for many years.

Alfredo Ramón was born in San Ildefonso, Segovia, Spain, and has resided all of his life in Madrid. Following his graduation from the Escuela Superior Central de Bellas Artes de San Fernando in Madrid, where he obtained the title of Painter and Professor of Art, he has pursued three active careers: artist, teacher, and lecturer. Since 1957, he has offered courses in both Spanish and Latin American art for the programs in Spain of a number of North American universities and colleges. Professor Ramón has had many one-man shows, the most recent in London, and his paintings hang in various museums in Spain as well as in numerous private collections in Europe, North and South America, and the Far East. In 1991, he received an honorary doctorate from Kalamazoo College.

Rosa Alicia Ramos received her Ph.D. from the University of Pennsylvania. She has taught Spanish language and literature at Indiana University of Pennsylvania and at Barnard College, where she developed advanced content-based courses in which films and videos were the primary texts. She has conducted many workshops on language pedagogy and has co-authored *Facetas: Conversación y redacción* and the third edition of *Al corriente: Curso intermedio de español*. Most recently, she has been visiting assistant professor of Spanish at Williams College.

Carmen Roiz, from Madrid, has training in both music and dance and has performed in both arts. She graduated from the Real Conservatorio Superior de Música in Madrid where she studied with Antonio Barrera and Mercedes Goicoa. At the present, she teaches piano and voice at the Conservatorios Municipales in Madrid as well as being in charge of the section on films and videos in the Filmoteca of the Foreign Ministry.

Gustavo Sainz, of Mexico, served for ten years as professor and chair of the department of journalism and communication sciences of the Universidad Nacional Autónoma of México. He taught at the University of Wisconsin at Madison, and the University of New Mexico, and is currently at Indiana University at Bloomington. Professor Sainz has received grants from various foundations, including Ford, Guggenheim, Tinker, and the Center for Inter-American Relations. Among his works are: *La princesa del palacio de hierro*, for which he won the Premio Xavier Villaurrutia, *Gazapo*, *Obsesivos días circulares*, *Compadre Lobo*, and *Fantasmas aztecas*. His most recent novels are *Paseo en trapecio*, *Muchacho en llamas*, *A la salud de la serpiente*, and *Retablo de Inmoderaciones y Heresiarcas*.

Samuel G. Saldívar, a native of Mexico, is professor of Spanish and the director of instruction in the department of foreign languages at the United States Military Academy, West Point, where he teaches both language and literature. He earned a B.A. in Spanish and an M.A. in foreign language education at Florida State University, and a Ph.D. in Latin American literature at New York University. Professor Saldívar has published a book, *Evolución del personaje femenino en la novela mexicana*, as well as articles on Mexican literature.

Fernando Savater, from San Sebastián, received a doctorate in philosphy from the Madrid's Universidad Complutense. Professor Savater has taught and has given conferences throughout Europe and the Americas. Among his numerous writings are: *Panfleto contra el Todo* which won the Premio de Ensayo Mundo in 1978, *Invitación a la ética* which won the Premio de Ensayo Anagrama in 1982, and *La tarea del héroe* which won the 1982 Premio Nacional de Literatura para Ensayo. His 1991 book, *Etica para Amador*, was a Spanish and European best-seller. He has also written novels and plays, and his works have been translated into other languages.

Margarita Saz has a Ph.D. from the University of Southampton, England, and is professor of Spanish and chair of the department of foreign languages and literatures at Colorado State Univesity. Professor Saz has taught at the universities of Clemson and Indiana as well

as in Spain. She has published books on various aspects of language teaching as well as critical editions and articles on Latin-American and Spanish literature, films, and language teaching. She has worked extensively with video and is currently developing multimedia projects.

Georgia Schlau received her master's degree from the University of South Carolina in Spanish and did further studies at the University of Georgia in romance languages and literatures. She is currently the director of the Language Resource Center at the College of Charleston. She has done several presentations and workshops on the use of technology in foreign languages and has created several multimedia programs on Mexico.

Elvira Swender holds a Doctor of Arts degree in second language acquisition from Syracuse University. She is currently the director of Professional Programs for the American Council on the Teaching of Foreign Languages (ACTFL), directing the Oral Proficiency Interview Certified Testing and Training Program. Dr. Swender was the Spanish language coordinator at Syracuse University and is the co-author of testing programs and workbooks for several introductory Spanish textbook series.

Roberto Véguez received his Ph.D. from the University of Wisconsin, Madison. He began teaching at Middlebury College in 1972 where he has served as chair of the Spanish and Italian department, director of the Language Schools, and acting vice president. In 1974, he joined the Spanish School where he has served as dean, acting director, and director of the School in Spain. Professor Véguez was a visiting professor in 1990-91 at the United States Military Academy, West Point.

Carmen Vigo-Acosta, from Uruguay, received her M.A. from Brigham Young University. She has served as assistant director and director for study abroad programs, has taught at the Monterey Institute of International Studies, and has been an instructor for Peace Corps volunteers. She has also developed special Spanish programs for non-traditional students. She now teaches at Mesa Community College where she has been appointed assistant to the department chairman. Her special assignment is in teacher-training.

Ana María Wiseman received her degree in translation from the State University of Antwerp, Belgium, in Dutch, English, Spanish, and French in 1979. She obtained the degree of Doctor of Modern Languages in Spanish and French from Middlebury College in 1996. She is associate professor of foreign languages at Wofford College in South Carolina where she also directs programs abroad. Professor Wiseman's teaching experience in both Spanish and French includes courses in language, literature, theater and film, and translation and interpretation. Her professional activities reflect her interest in educational technology and include papers and workshops on the instructional use of film and video.

Administrative Staff
Audrey A. LaRock, coordinator
Lena I. Santillana, assistant to the director of the School in Spain
Justin J. Badenhorst, bilingual assistant, graduate program
María Reyes Ortega, bilingual assistant, undergraduate program
María Martínez Lage, bilingual office and theater assistant
Schedules, texts, and staffing are subject to change.

Intensive Language Courses

(Seven-Week Session)

Daily activities normally include four hours of classroom instruction plus additional work in the language laboratory. Each level has an integrated program and students must take all parts for a total of three undergraduate units.

Level 100
Dunkelberger, Labrum, Levenson, Vigo-Acosta

101-102-103 Beginning Spanish
This course is designed for beginners who want to master the basic structures and vocabulary of the language. An ordered presentation based on language in its situational context will focus on all four of the language skills: understanding the spoken word, speaking, reading, and writing. Students will learn a great deal of information related to everyday life within the Hispanic cultures.

Required texts: Patti Marinelli and Lizette Mujica Laughlin, *Puentes: Spanish for Intensive and High-beginner Courses*; *Cuaderno de actividades y gramática suplemental*, 2nd ed. (Boston: Heinle and Heinle); Rosana Acquaroni Muñoz, *Soñar un crimen*; Elena Romero, *El misterio de la llave.*

Level 200

García Santo-Tomás, González-Aguilar, Guzmán, Placer

201 Intermediate Grammar

This course is designed for students to develop solid communicative skills while actively using the grammatical structures of the Spanish language. The course will start with a review of the basic grammatical topics already studied by the students in their first year, and it will move rapidly to engage more complex structures and increase vocabulary, while encouraging an appropriate degree of precision and accuracy. Classroom activities will progress from exercises that foster control of basic, discrete forms toward those that require greater manipulation of larger segments of language. Using rather than merely knowing is stressed in this course. (1 Unit)

204 Cultural Approaches

This course seeks to develop an understanding of and an appreciation for the many cultures that are properly identified as Hispanic. Through a four-skills approach, linguistic functions such as description, narration, and comparison will be targeted. Analytical skills will be fostered, and insights will be facilitated and nurtured through cultural exploration and inquiry. (.5 Unit)

219 Composition

This course complements 201 and 220 with a focus on writing skills. Students will read an assortment of passages in a variety of genres, covering topics related to major events, traditions, beliefs, and accomplishments of the Spanish-speaking world. These readings will serve as topical springboards for writing opportunities. Writing will be practiced primarily as process rather than product; and will include pre-writing, multi-draft, peer review, and evaluation stages. Writing activities are intended to be purposeful and linked to real-world needs. (.5 Unit)

220 Conversation

This course corresponds thematically to the grammar course. It is designed to encourage students to activate and personalize the forms, the structures, and their increasingly rich vocabulary through meaningful and purposeful communication within authentic contexts. Attention to pronunciation and accent is incorporated into the conversational framework of the program. The activities, which focus on a variety of discourse strategies, will encompass real-life linguistic tasks and situations, and will be developed through roleplay, presentation, debate, and collaborative language use in a variety of content areas. (1 Unit)

Required texts: Mary Lee Bretz, Trisha Dvorak, and Carl Kirschner, *Pasajes Lengua*; *Pasajes Lengua, Cuaderno de Práctica*; *Pasajes Cultura*, 4th ed., (New York: McGraw-Hill, 1998); Andrés C. Díaz and Nino R. Iorillo, *Conversación y controversia: Tópicos de hoy y siempre*, 3rd ed. (Englewood Cliffs, NJ: Prentice Hall, 1995).

Level 300

301 Grammar and Composition

Medina, Primorac

This course will stress the expansion of students' active vocabulary and writing skills at the third-year level. Classroom activities will center on a thorough review of the most problematic aspects of Spanish grammar, as well as active use of the language taken directly from original texts. New vocabulary will be introduced through the reading of a variety of texts taken from the cultural, political, and literary world. (1 Unit)

Required text: Sara Lequerica de la Vega and Carmen Salazar, *Avanzando. Gramática española y lectura*, 4th ed. (New York: John Wiley & Sons); also, material in course pack form to be purchased at Middlebury.

303 Conversation Muñoz

This course complements 301 and 309 and is designed to help students develop their oral proficiency. Oral presentations, role-playing, and

peer teaching are all used to offer diverse opportunities for self-expression. (.5 Unit)

Required text: Material in course pack form to be purchased at Middlebury.

Students will be placed in a section of 301, 303, and 309 but may choose either 304 or 305 at the time of pre-registration. Class size is limited and registration will be handled in the order in which they are received in the mail, up to the limit for the section.

304 Spanish Culture Primorac
This course will deal with the evolving culture and civilization of Spain. It is designed to acquaint students with the important historical events and fundamental figures from the fields of literature, arts, politics, etc., that have contributed significantly to the shaping of modern Spain. (.5 Unit)

Required text: Juan Kattan-Ibarra, *Perspectivas culturales de España*, 2nd ed. (Lincolnwood, IL: National Textbook Company, 1989).

305 Hispanic Culture Mejía
This course is designed to acquaint students with the important historical events and fundamental figures from the fields of literature, arts, and politics that have contributed significantly to the shaping of Spanish-American cultures. The course will make extensive use of computers for the exploration of important issues as discussed by Carlos Fuentes. (.5 Unit)

Required text: Carlos Fuentes, *El espejo enterrado.*

309 Writing Wiseman
This course seeks to improve the writing skills of students by the use of participatory and collaborative activities. Students will work with authentic writing models and stress manipulative and creative practice in communication. The course will make use of e-mail exercises, Flannet, foreign language spell checking, and computer grammar resources. (1 Unit)

Required texts: M. Dominicis, *Repase y escriba: curso avanzado de gramática y composición.*

Strongly recommended: García-Pelayo and R. Gross, *Pequeño Larousse ilustrado*. This Spanish/Spanish dictionary is the only resource allowed during tests and exams.

Note: Advanced undergraduates who place above the 300 level will be permitted to take 401 if space allows.

Level 400

401 Advanced Grammar and Practice Bordón
This course will offer the student an in-depth review of those grammar topics in Spanish which continue to cause difficulties for the foreign language learner: the preterite-imperfect contrast, the tense system, impersonal and passive *se*, the clitic pronouns, the use of the subjunctive, adjective placement. The course consists of readings, numerous class exercises, discussions, and lectures. This course carries **one unit of undergraduate credit**.

Required text: M. Luisa Coronado González, Javier García González, *Materia Prima* (Madrid: Sociedad General Española de Librería, 1996).

Note: Students who place at the 400 level must take 401 and 505 and may choose one of the following culture courses at the time of pre-registration: 530, 550, 553, 554, 556.

Graduate Program of Studies

Curriculum and Degree Requirements
Graduate courses are numbered to indicate level of difficulty. Students are informed of their placement level in the pre-registration information sent upon enrollment in the school.

Requirements for the M.A. for students accepted to candidacy beginning with the 1998 session of the Spanish School are as follows:
Summer of application: the three courses must

include one language course at the proper placement level, the *Literary Analysis* course, and a third course at the appropriate level, selected from the offerings in culture and civilization, literature, or professional preparation areas. Students placed at 501 must take 505 as the third course.

All candidates for the M.A. degree are required to take the following courses:

a. One course in Spanish civilization and culture. 545 *Theater Workshop* can be used as an elective only. Students going to Madrid may **not** take 545 during the summer.

b. Three language courses (401 may **not** be counted as one of these. Students enrolled in 401 must return for another summer session and place in 501 or 502 before gaining admission to the graduate program in Spain.)

c. One course in Latin-American literature or culture and civilization.

d. 560 *Literary Theory and Analysis.*

e. Three literature courses (560 may **not** be counted as one of these). For students not going to Madrid, 583 or 584 **and** 585 or 586 are required courses.

f. The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)

Graduate Course Descriptions

Key to three-week courses:
I designates session I (July 2-July 22)
II designates session II (July 24-August 13)

LANGUAGE

501 Advanced Spanish Language and Composition Ramos

This courses utilizes an integrated approach to bridging the gap between intermediate and advanced levels of language, with particular emphasis on the development of writing skills. Recent research establishes a close link between reading and writing skills and for this reason, reading of diverse types and sources will be used. Likewise, authentic video segments and films will be used to illustrate various language functions. Writing tasks will range from the creative and personal to the formal and academic. This course meets two hours a day. (1 Unit)

Required text: James Crapotta and Alicia Ramos, *Facetas: Conversación y redacción.* (Boston: Heinle and Heinle, 1994).

Note: Students who place at the 501 level must take 501 (two hours a day), 505, and 560. Students at the 501 level who successfully complete the summer, may go to Madrid but these students will be advised to take less than a full course load.

502 Advanced Spanish Language Bordón, Cabrera

The course is a detailed study of some of the more difficult points of grammar and usage: preterite and imperfect; the subjunctive; the infinitive and the gerund and their use in verbal periphrases; *ser* and *estar*; the conditional; personal pronouns and the particle *se*; prepositions. (1 Unit)

Required text: García Santos, *Sintaxis del español* (Madrid: Santillana, 1993).

Note: 502 is obligatory for all first-year graduate students, except those exempted on the basis of the placement test. Those with low placement examination scores will be required to take either 401 (no graduate credit) or 501.

505 Advanced Spanish Writing Camarero, Lapuerta

The objectives of this course is to improve the students' capacity to understand texts in Spanish and to develop their ability to express themselves, by means of composition exercises. Both the comprehension and the writing aspects of this course will be advanced through readings and the production of different modes of expression:

descriptive, narrative, and argumentative. Particular attention will be paid to the linguistic components that characterize each type of expression. This course will be taught by Professor Camarero during the first three weeks and Professor Lapuerta the second three weeks. (1 Unit)

Required Text: J. Toboso Sánchez y otros, *Lengua castellana y literatura* (Madrid: Editorial Bruño).

Note: 505 is required for all students who place in either 401 or 501

518 Syntax of the Spanish Sentence Gutiérrez Araus

This course begins with a consideration of the structure of the sentence and then moves to the different types of dependent clauses, their syntax, and their use. The course will be complemented by practical and creative exercises, identification, segmentation, and analysis of the various types of sentences studied. (1 Unit)

Required text: Hector Campos, *De la oración simple a la oración compuesta: Curso superior de gramática española* (Washington, D.C.: Georgetown University Press, 1993).

520 Verbal Moods in Spanish: The Contrast between the Subjunctive and the Indicative Cabrera

The course is directed toward students who already possess some knowledge of the contrasting values of the two moods. The relations (differences, similarities, alternations, and contrasts) between the indicative and subjuntive as they appear in the verbal system of contemporary Spanish will be placed within a general theory of verbal modes. Part of the course will be dedicated to the analysis of various verbal structures in accordance with the theory presented. (1 Unit)

Required text: Material in course pack form to be purchased at Middlebury.

Recommended text: Julio Borrego, José Gómez Asencio, and Emilio Prieto, *El subjuntivo: valores y usos* (Madrid: Sociedad General Española de Librería, 1989).

601 Composition and Stylistics Gutiérrez Araus

This course is designed to prepare the advanced student to handle a variety of advanced topics in written Spanish and to improve expressive abilities by appropriate use of form and content. The aim of this course is to teach mastery of the contemporary idiom. (1 Unit)

Required text: Fernando Lázaro Carreter and V. Tusón, *Lengua española. COU* textbook and workbook (Madrid: Ediciones Anaya, S.A., 1995); J. Romera, M. Pérez Priego, V. Lamíquiz, and María Luz Gutiérrez, *Manual de estilo*, 2nd ed. (Madrid: UNED, 1996).

Recommended text: *Diccionario de la lengua española* (Madrid: Ediciones Anaya, S.A).

614 The Spanish Language in America (I) Moreno de Alba

Using literature, linguistics and history, this course will study the most important aspects of American Spanish. Beginning with a consideration of the influence of the Andalusian dialect and of native American languages on the development of the Spanish language in America, we will then study the grammatical, lexical, and phonetical differences that characterize the different linguistic zones and the current developments that help shape the unity and variety of American Spanish. This course meets two hours a day. (1 Unit)

Required text: José Moreno de Alba, *El español en América*, 2nd. ed (Mexico: Fondo de Cultura Económica, 1993).

CULTURE AND CIVILIZATION

530 Spanish American Culture Sainz

This course will seek to highlight conflicting social and political systems in Latin America with special emphasis on the problem of development, foreign debt, basic industries, the role of international corporations, relations on dependence, and alterations in daily life. (1 Unit)

Required texts: Elizabeth Burgos, *Me llamo Rigoberta Menchú* (Mexico: Siglo XXI); Jorge G. Castañeda, *La utopía desarmada* (Mexico: Mortiz,

1993); Eduardo Galeano, *Las venas abiertas de América Latina* (Mexico: Siglo XXI); Miguel León Portilla, *Visión de los vencidos* (Mexico: UNAM); María Sten, *Las extraordinarias historias de los códices mexicanos* (Mexico: J. Mortiz).

545 Theater Workshop Plata

The purpose of the workshop, conceived as a linguistic and cultural experience, is to expose students to the nature of drama and to acquaint them with a selection from Spanish dramatic literature. The work for the course will be of a practical nature and will have two stages. The first stage introduces the students to the basics of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 Unit)

550 Spanish Art Around 1898 Ramón

The period indicated in the title of the course is a particular rich moment of Spanish art: painting and sculpture in Barcelona, the young Picasso in Madrid, impressionism, modernism all crowd around this symbolic date. The course will have a mid-term and a final examination. For their work, students will use appropriate slides and a bibliography of reference books. (1 Unit)

Required text: *Paisajes y figuras del 98* (Catálogo de la Exposición organizada por Mireia Freixa).

553 Spain 1898-1998 (II) Pastor

This course will analyze the historic, political, and intellectual development of Spain from 1898 to the present. In its trajectory, it will highlight moments such as the aftermath of the Cuban war, the Civil war, the Franco dictatorship, the democratic transition, and the present state of the nation. The principal ideological, social, and political causes of these changes will be discussed. This course meets two hours a day. (1 Unit)

Required texts: José María Marco, *La libertad traicionada* (Madrid: Planeta, 1997); Aline Angoustures, *Historia de España en el Siglo XX* (Barcelona: Ariel, 1995).

554 Manuel de Falla and the Spanish Composers of the Generation of 1927 (I) Roiz

This course will review the status of Spanish music at the beginning of the century before concentrating on the music of Manuel de Falla and his influence on Spanish composers of the following generation. The course will also deal with one of the most important composers of modern Spain, Federico Mompou, and will highlight the distinctive musical characteristics of this generation. Course work will include two exercises and a final examination. This course meets two hours a day. (1 Unit)

556 The Ideologies of 1898 Castillo

This course will analyze various elements of Spanish thought of the period including national destiny, return to the past, and Volkgeist. It will also identify and discuss the coincidences between ideology and literary forms. (1 Unit)

Required texts: Miguel de Unamuno, *Amor y pedagogía* (Madrid: Austral); Pío Baroja, *El árbol de la ciencia* (Madrid: Alianza); Ramón del Valle Inclán, *Romance de lobos* (Madrid: Austral); other materials will be distributed in class.

623 1898-1998: From Neocolonialism to Globalization (I) Coronil

This course will examine "1898" as a critical year in the reconfiguration of postcolonial relations in the Americas by focusing on key aspects of Cuba's independence from Spain, Puerto Rico's annexation to the United States, and the United States' emergence as an imperial power. Through the collective discussion of historical works, literary texts, and films, students will see how 1898 became a historical juncture that helped define discussions about authenticity, transculturation, and modernity in the Americas. Students will view 1898 from the perspective of 1998, seeking to establish connections between the imperial politics of late nineteenth-century neocolonialism and those late twentieth-century globalization. This course meets two hours a day and will begin on Monday, July 6. Make-up classes have been scheduled for Saturday, July 11, and July 18. (1 Unit)

Required text: Material in course pack form to be purchased at Middlebury.

LITERATURE

560 Literary Analysis and Theory

Beltrán, Carreño, García Lorenzo, Livosky, Oliva, Polo de Bernabé

This course examines the foundations of literary analysis and basic theoretical approaches to Hispanic texts. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. In addition, students are expected to become acquainted with some of the major issues and trends in modern critical theory. Each student will produce several analyses of Hispanic texts and actively participate in class discussions. (1 Unit)

Required texts: Jorge Luis Borges, *Ficciones*, 18a ed. (Madrid: Alianza Editorial, 1990); Carlos Fuentes, *Aura* (Mexico: Ediciones Era, 1962); Ymelda Navajo, *Doce relatos de mujeres* (Madrid: Alianza Editorial, 1987); Raman Selden, *La teoría literaria contemporánea* (Barcelona: Ariel); C. Virgilio, T. Valdivieso, and E. Friedman, *Aproximaciones al estudio de la literatura hispánica*, 3rd ed. (New York: Random House, 1994).

Recommended text: Joseph Gibaldi, *Handbook for Writers of Research Papers* (New York: MLA).

Note: 560 is obligatory for all first-year graduate students above 401. Exemption may be granted if an equivalent graduate course has been taken.

567 The Generation of 98

Polo

This course will be an in-depth study of some of the major works of the Generation of 98, its literary techniques, its significance and modern legacy, within the context of historical, ideological, and aesthetic trends of its time. Some themes that will be discussed are: the tragic and comic sense of life, reality and existence, the crisis of personal and national identity. The class will also discuss the so-called crisis of 98 from both the Spanish and Latin-American perspective. (1 Unit)

Required texts: Miguel de Unamuno, *El otro* and *El hermano Juan*; Pío Baroja, *El árbol de la ciencia* (Madrid: Cátedra); Ramón del Valle-Inclán, *Martes de Carnaval*; Antonio Machado, *Poesías completas* (Madrid: Austral); material in course pack form to be purchased at Middlebury.

568 The Theater of García Lorca

García Lorenzo, Oliva

This course deals with the most important Spanish playwright of the twentieth-century and it will be divided into two parts: context, farse, and innovation, taught by Professor Oliva (first three weeks) and staging, poetry, and tragedy taught by Professor García Lorenzo (second three weeks). The course will be amply illustrated by videos of performances and by dramatic readings of selected texts. (1 Unit)

Required texts: Federico García Lorca, *Obras completas*: Vol. III: *La zapatera prodigiosa, Amor de don Perlimplín, Bodas de sangre, Yerma* (Madrid: Ediciones Akal); Federico García Lorca, *La casa de Bernarda Alba, El público* (Madrid: Cátedra).

583 Spanish Literature to the Seventeenth Century

Casa

This course will study representative works of medieval and Golden Age Spanish literature. It will deal with the medieval and Renaissance views of human life as well as with the social, religious, and intellectual preoccupations of Spain during this period. Students will write three papers. (1 Unit)

Required texts: Jorge Manrique, *Coplas a la muerte de su padre* (Madrid: Castalia Didáctica); Pedro Calderón de la Barca, *El médico de su honra*, ed. Cruikshank (Madrid: Castalia); Miguel de Cervantes, *Novelas ejemplares*, Vol. I (Madrid: Cátedra); *Lazarillo de Tormes*, ed. Francisco Rico (Barcelona: Editorial Planeta, 1980); *Poesía lírica del Siglo de Oro*, ed. Elias L. Rivers (Madrid: Cátedra; Letras hispánicas, 1985); Fernando de Rojas, *La Celestina*, ed. Bruno Damiani (Madrid: Cátedra, 1970).

584 Spanish Literature of the Nineteenth and Twentieth Centuries Véguez

This course will study representative works of nineteenth- and twentieth-century Spanish literature. It will analyze the articulation of the different genres and cultural discourses as they deal with the social, intellectual, and artistic developments in Spain from Neo-classicism to the present. (1 Unit)

Required texts: David William Foster, *Literatura española: Una antología*. Tomo 2 (New York: Garland Publishing, Inc., 1995); Benito Pérez Galdós, *Doña Perfecta* (Madrid: Alianza); Ramón del Valle-Inclán, *Los cuernos de don Friolera* (Madrid: Espasa Calpe); Federico García Lorca, *Bodas de sangre*; material in course pack form to be purchased at Middlebury.

585 Latin American Literature to the Nineteenth Century Cevallos

This course is conceived as an introduction to the development of Spanish American literature. Key works of each period will be studied. There will be a midterm and a final examination. (1 Unit)

Required texts: Anonymous, *Popol Vuh* (Mexico: Fondo de Cultura Económica, Col. Tierra Firme); Cristóbal Colón, *Los cuatro viajes del almirante y su testamento* (Madrid: Austral); Alvar Núñez Cabeza de Vaca, *Naufragios* (Madrid: Cátedra); Rubén Darío, *Cantos de vida y esperanza* (Madrid: Austral); Sor Juana Inés de la Cruz, *Obras completas* (Mexico: Porrúa); José Martí, *Sus mejores páginas* (includes *Nuestra América*) (Mexico: Porrúa); Jorge Issac, *María*.

586 Latin American Literature from Modernismo to the Contemporary Period Sainz

Starting with *modernismo*, the class will review the evolution of Latin-American literature from the end of the nineteenth-century to the present. Particular emphasis will be placed on those authors and texts that reflect the main renovating movements of this literature. Special emphasis will be placed on the contradictions implicit in the central figure of the writer as the product and the enemy of his or her society. (1 Unit)

Required texts: John Garganigo, De Costa, Heller, *Huellas de las literaturas hispanoamericanas* (Englewood Cliffs, NJ: Prentice Hall); José Eustaquio Rivera, *La vorágine* (Madrid: Alianza); relevant articles will be distributed in class.

662 Don Quijote de la Mancha Livosky

This course is designed as a reading of *Don Quijote* with emphasis on the analysis of narrative techniques and on Cervantes' thematic use of literary theory. This approach will aim at exploring the reasons why *Don Quijote* is considered to be the first modern novel, and at placing it in the context of the development of fiction in Western culture. Students pre-registered for this course are encouraged to begin the reading of the novel before coming to Middlebury. (1 Unit)

Required text: Miguel de Cervantes. *Don Quijote de la Mancha*, ed. Martín de Riquer (Barcelona: Planeta).

670 From Chronicles to Novels Cevallos

The chronicles of the Indies have been used as sources for many Hispanic-American novels. In some cases they have been utilized directly, in others they have been used for their common themes. This course will study the way in which colonial texts have influenced the creation of contemporary novel and, in a larger sense, present-day Hispanic-American culture. (1 Unit)

Required texts: Cristobal Colón, *Diario de viaje*; Alejo Carpentier, *El arpa y la sombra* (Mexico: Siglo XXI); Fray Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias* (Madrid: Cátedra); Antonio Benítez Rojo, *El mar de las lentejas*; Pedrarias de Almesto, *La aventura del Amazonas* (Madrid: Historia 16); Able Posse, *Daimon* (Buenos Aires: Emecé); Gabriel García Márquez, *Del amor y otros demonios* (Barcelona: Mondadori); material in course pack form to be purchased at Middlebury.

674 Images of Latin America in its Nobel Laureates Concha

This course will explore the explicit and implicit

images of America in the poetry of the Chileans Mistral and Neruda, in the short narrative texts by the Guatemalan Asturias and the Colombian García Márquez, in the essays of Octavio Paz and the testimonial of Rigoberta Menchú. (1 Unit)

Required texts: Gabriela Mistral, *Tala* (Buenos Aires: Losada); Pablo Neruda, *América, no invoco tu nombre en vano* (photocopy); Gabriel García Márquez, *Crónica de una muerte anunciada* (Bogotá: Oveja Negra); Miguel Angel Asturias, *Leyendas de Guatemala* (Madrid: Alianza); Octavio Paz, *Cuadrivio* (Mexico: Era); Rigoberta Menchú, *Me llamo Rigoberta Menchú* (Mexico: Siglo XXI).

675 Conflicts of Discourse: Spanish Society of the Golden Age and the Fin de Siécle (1598) Carreño

This course will take a look at the various narrative modes that converged at the end of the sixteenth-century: the beginning of the "comedia nueva", the establishment of the *Romancero general*, the pastoral and Moorish novel as a genre, Mateo Alemán's *Guzmán de Alfarache*, Pérez de Hita's *Guerras civiles* and the emergence of a social, religious, moral, and political awareness as manifested through its literature. Topics for discussion will include the new forms of theatricality and the ideologies of gender, the I and the Other, the public and private life. (1 Unit)

Required texts: Jorge de Montemayor, *La Diana* (Barcelona: Crítica); *El Abencerraje* (Madrid: Cátedra); Quevedo, *El Buscón* (Barcelona: Crítica); Andrés Fernández de Andrada, *Epístola moral a Fabio* (Barcelona: Crítica); Luis de Góngora, *Romances* (Barcelona: Crítica); Lope de Vega, *Poesía selecta* (Madrid, Cátedra); Miguel de Cervantes, *Novelas ejemplares* (Madrid: Cátedra); Tirso de Molina, *El burlador de Sevilla* (Madrid: Austral).

680 Contemporary Novelists of South America Concha

This course will deal with four important contemporary novelists of Colombia and the southern cone. They will be discussed not only in terms of their literary worth but also as documents of their times. (1 Unit)

Required texts: Fernando Vallejo, *La Virgen de los sicarios* (Alfaguara); J. L. Urbina, *Cobro revertido* (Planeta); Reina Roffe, *El cielo dividido* (Sudamericana); J. C. Onetti, *Cuando ya no importe.*

688 The Poetry of Federico García Lorca Beltrán

In this course, the reading will focus on Lorca's manipulation of language and traditional generic forms in order to make the familiar appear surprisingly new, on how his creativity interacts with his memory, and on the devices he uses in his attempt to close the distance between that which he has inherited and the aesthetic imperatives of his time. (1 Unit)

Required texts: Federico García Lorca, *Diván del Tamarit, Llanto por Ignacio Sánchez Mejía, Sonetos* (Madrid: Alianza Editorial); *Romancero gitano* (Buenos Aires: Losada); *Poeta en Nueva York* (Grove Press, Everygreen Editions); *Poesías completas* (Mexico: Editorial Porrúa).

PROFESSIONAL PREPARATION FOR TEACHERS

690 Macintosh Computers in the Extended Classroom (II) Schlau

This course will be based on hypermedia and related technologies to allow students to create their own educational software. The class will incorporate instructional design theory using the HyperStudio authoring system in the process. Related technologies will include laser discs, CD-ROM, video and audio digitizing. This course meets two hours a day. (1 Unit)

Required text: Vicki F. Sharp, *HyperStudio 3.1 in One Hour* (Eugene, Oregon: International Society for Technology in Education); a box of 10 blank Macintosh 3.5 inch high density diskettes will be available for purchase at Middlebury.

691 Oral Proficiency Testing and Instructional Implications (I) Swender

This course introduces participants to the protocol and techniques of administering and rating the

ACTFL Oral Proficiency Interview (OPI) according to ACTFL Proficiency Scale for Speaking. Through lectures, live demonstrations, practice interviews, and peer review, participants learn to assess the language proficiency of students from the novice to the superior level. The instructional implications for curriculum design and classroom practice will also be discussed. This course meets two hours a day. (1 Unit)

Required text: ACTFL OPI Tester Trainer Manual and role-play cards to be purchased at Middlebury; material in course pack form to be purchased at Middlebury.

Note: Students who wish to acquire certification as an Oral Proficiency tester can do so by special arrangement with the professor of this course.

694 The Teaching of Culture Saz

Through readings and discussion, this course will try to arrive at a definition of culture and the problems that teaching culture presents in the classroom. Some of the questions to be posed are: Why is it difficult to integrate culture with language teaching? Why is culture missing from the proficiency guidelines? How to evaluate a student's understanding of a foreign culture? Participants will seek to evaluate American culture from an outsider's perspective. The class format will be small and large group discussion, and evaluation will be based on a journal, a culture project to be used in the classroom, and a final paper. (1 Unit)

Required texts: Larry Samovar and Richard Porter, *Intercultural Communication. A Reader*, 7th ed. (Belmont, CA: Wadsworth, 1994); Geoffrey Fox, *Hispanic Nation. Culture, Politics, and the Constructing of Identity* (Tucson: The University of Arizona Press, 1996); materials to be distributed in class.

Recommended text: Ilan Stavans, *The Hispanic Condition. Reflections on Culture and Identity in America* (New York: Harper Collins, 1995).

695 Theory and Methods for Teaching Spanish Saz

After a brief historical survey of various methods for teaching foreign languages, this course will focus on current methodologies, particularly the communicative approach and the role of proficiency. Although practical aspects will dominate, students will be required to acquire an understanding of the theories that shape language teaching today. The class format will be mostly small and large group discussions. Communicative exercises on the various skills and the way culture can be integrated into the language course will be part of the work. The use of various technological resources will also be examined. (1 Unit)

Required texts: Alice Omaggio Hadley, *Teaching Language in Context*, 2nd ed. (Boston: Heinle and Heinle, 1993); materials to be distributed in class.

696 Hispanic Cinema and Content-Based Instruction (II) Breiner-Sanders

This course focuses on the instructional management of Hispanic cinema in terms of its applications to teaching Spanish language and culture on a variety of levels. It examines communicative competencies against a backdrop of the ACTFL Proficiency Guidelines in the four skills and the National Standards for Foreign Language Learning. The films are reviewed to explore issues of spectatorship and specific categories of knowledge such as culture, society, politics, and history. Students who teach foreign/second languages are advised to bring their class textbooks with them. This course meets two hours a day. (1 Unit)

Required text: Material in course pack form to be purchased at Middlebury.

PROGRAM FOR FRENCH TEACHERS

413 Conversation for French Teachers Nieto

The purpose of this course is to give participants an opportunity to have daily practice in speaking. Various techniques that stimulate participation will be used: group conversations, oral presentations, play-acting, round-table discussions, etc. A particu-

lar effort will be made to place students in the group that fits their linguistic ability. (1 Unit of **undergraduate** credit)

510 Spanish Phonetics and Pronunciation
Nieto

This course will offer participants a brief theoretical foundation in Spanish phonetics and phonology. It includes the study of articulatory phonetics, phonological theory, distinctive feature analysis, intonation, practice in transcription, daily laboratory practice, contrastive analysis of English and Spanish sounds. Special attention will be given to those sounds of Spanish that are most difficult for French and English speakers to acquire. (1 Unit)

Required text: Richard V. Teschner, *Camino oral: fonética, fonología y práctica de los sonidos del español* (New York: McGraw-Hill).

511 Spanish Grammar for French Teachers
Saldívar

This course will build on and exploit the grammatical knowledge already in possession of the participants. While covering basic Spanish grammar, we will take advantage of the considerable classroom experience of the teachers by focusing on those grammatical elements that offer differences in both structure and usage from French. (1 Unit)

Required text: Material in course pack form to be purchased at Middlebury.

Second Summer

Returning students will be asked to take an exam to determine the language course they will take within the regular course offerings of the six-week graduate program.

537 Latin American Culture in the Classroom
Medina

This course will deal with important aspects of Latin-American culture: the presence of Indians and mestizos in the every day experience of the people. It will also include national and family fiestas, the rituals of birth and death, relations between couples and food. While examples from other countries will also be used, the central focus will be on Mexico. (1 Unit)

Required text: Octavio Paz, *El laberinto de la soledad* (Mexico: Fondo de Cultura Económica, 1984).

593 Curriculum and Methods in Teaching Spanish
Saldívar

This course deals with approaches to the teaching of Spanish. Through demonstrations, practical exercise, and participatory techniques, students will become acquainted with the principal problems encountered by students and methods of dealing with them. (1 Unit)

Required text: Material in course pack form to be purchased at Middlebury.

The Graduate School In Spain

Instituto Internacional
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Fax No: 011-34-91-310-0036

The School in Spain offers a valuable academic experience in Madrid. The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The School is located at the Instituto Internacional, a building of great historical and artistic interest whose location in one of the nicest areas of Madrid makes it easily accessible to our students.

Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. The choice depends on academic performance at Middlebury and upon previous studies, needs, and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory. M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until late May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished group of some of the most renowned scholars in Spain, including members of the *Real Academia*, university professors, and other authorities in the fields of letters, history, the social sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there.

The Junior Program

Middlebury College offers junior programs at the Instituto Internacional in Madrid, La Universidad Carolos III in Getafe, La Universidad Internacional San Estanislao de Kostka in Segovia, and La Universidad de La Rioja in Logroño. For information and an application, please contact Middlebury College Off-Campus Study office at (802) 443-5745 or at studyabroad@middlebury.edu.

Housing: Arrangements for accommodations in Madrid are made by the students with the aid of the secretary of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 1998-99 academic year is $7,000.

Administrative Staff

Director: Kim Griffin, Director, Ph.D., The Ohio State University. Upon receiving an M.A. from the Middlebury College Spanish School, Professor Griffin became the assistant director of the School in Spain. After receiving her doctorate in foreign language education, she directed the faculty of philology at the Universidad Europea de Madrid. She has published articles on second language acquisition and is a frequent speaker at seminars organized by Madrid's Universidad Complutense and the Colegio de Doctores y Licenciados.

Assistant to the Director: Lena Santillana received her M.A. from the Middlebury College Spanish School and has worked for the School in Spain since 1993. Previous to working for Middlebury, her experience includes teaching at high school and college level in the State of Washington. For the Madrid program, she handles orientation and preparation for students going abroad, student registration, all non-academic affairs; she also teaches an undergraduate class on Spanish current events.

Secretary: Laura Hernández received her degree in Spanish, French, and English translation from the Institut Supèrieur Cluny-Iseit in 1993. Before joining the Middlebury Program in Madrid, she worked for a non-profit foundation organizing the international congress-exhibition, *Expolingua*. As secretary for the program, she helps students with housing and organizes the program-sponsored trips.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year.

Fall Semester

LANGUAGE

503 Spanish Language Today Bordón
This course will study and analyze the Spanish language today. We will consider examples of spoken and written language and we will try to isolate the characteristics that differentiate one from the other. (1 Unit)

600 Translation: English-Spanish Castillo
During this course, attention will be devoted to exercises in translation, substitution, textual study of literary prose, and composition in order to train students to improve their written work. (1 Unit)

601 Composition and Stylistics Gutiérrez Araus
The subject of this course is the study in written and spoken texts of the different registers of today's Spanish. The course helps prepare students to recognize and use all the concrete aspects of composition in Spanish. (1 Unit)

602 Comparative Syntax: English-Spanish J. Fernández
The objective of this course is to develop and perfect the graduate student's capability to handle and comprehend the syntactic and semantic structures of the Spanish language through comparison and contrast with English. (1 Unit)

CULTURE AND CIVILIZATION

633 Spanish Architecture Ramón
The objective of this course is to teach students to recognize the characteristics and evolution of Spanish architecture through a study of its most important examples in order that they may have a fuller appreciation of Spanish culture and civilization. (1 Unit)

637 Twentieth-Century Spain Sánchez Jiménez
This course will deal with the following themes: the beginning of the twentieth-century in Spain, formation of the capitalistic society in Spain, the dictatorship of Miguel Primo de Rivera and the collapse of the monarchy, the civil war from 1936-1939, Franco's rule, the decline of Franco's Spain, and the birth of the democratic opposition. (1 Unit)

LITERATURE

573 Contemporary Spanish Novel Teruel
This course analyzes the contemporary Spanish novel in two chronological parts, after the civil war (1940-1975) and after Franco's death (1975) through the period of democratic transition to the present. (1 Unit)

682 Contemporary Latin American Poetry Camacho
This course begins with the emergence of "Modernismo," the first literary movement of Latin-America, and follows the development of Latin-American poetry through its different trends to the greatest recognition and achievements reached in the first half of the twentieth-century. (1 Unit)

763 Modernity in Spanish Poetry: Machado/ Jiménez Bousoño
This course is a study of the modern era in Spanish poetry represented by a whole "literary generation" but especially by two very different poets, Machado and Jiménez. (1 Unit)

764 Latin American Short Story Figueroa
This course consists of a study of the most representative authors of short stories in Latin-America. The literary corpus chosen portray topics such as: literature as a national debate, conflict in the colonial world, nature and society, racial questions, and the presence of political oppression. Some of the authors represented are Echeverría, Gorriti, Quiroga, Arguedas, Carpentier, Borges, and García Márquez. (1 Unit)

767 Cervantes: Don Quijote Sánchez
Cervantes' thought and style will be analyzed in this class through the careful study of his masterpiece which is considered by many scholars to be the origin of the modern novel. (1 Unit)

PROFESSIONAL PREPARATION FOR TEACHERS

693 Acquisition of Spanish as a Second Language: Theory Griffin
This course is a comprehensive study of the development of current views and theories dealing with the acquisition of a second language and all the factors that influence it. (1 Unit)

Spring Semester

LANGUAGE

504 Oral Expression in Spanish Soriano
This course focuses on the particular aspects of the spoken language and how it differs from written language. Entonation, pronunciation, analysis of oral discourse, forms and functions in oral expression, and stylistic considerations are some of the

topics of the syllabus. The class is designed to be practical and participatory. (1 Unit)

603 Spanish Grammar: Fundamental Problems Gutiérrez
This course is an approach, from a theoretical and practical perspective, to the most problematic issues that Spanish grammar presents to English speakers. (1 Unit)

604 Syntax of the Compound Sentence Bordón
This class is designed to help the student develop an understanding of the syntactic structures of the compound sentence and the subordinate clause. (1 Unit)

620 History of the Spanish Language Castillo
This course will trace the history of the Spanish language from its pre-Latin origins to the present by examining the influences of the Greek, Celtic, Germanic, and Arab invasions. Students will also examine the Spanish language in the Hispanic world and the differences among Spanish dialects in Europe and America. (1 Unit)

CULTURE AND CIVILIZATION

534 Velázquez, Goya, and Picasso Ramón
This course studies the life and works of three Spanish artists as seen through their historical circumstances. (1 Unit)

639 Spanish Cinema García Reyes
The course will cover the Surrealist mode in Spanish cinema with particular attention given to Buñuel, Saura, and Erice. Their films will be studied using Middlebury's video facilities. (1 Unit)

LITERATURE

565 Twentieth Century Latin American Women Novelists Becerra
This course is an in-depth study of novels written by Latin American women, Castellanos, Peri Rossi,

Mastretta, Valenzuela, Esquivel, Bombal, and Ocampo. The purpose of the class is to identify and analyze the singular features of the form and content of the novels that place the works beyond the post-modern view of feminist writing. (1 Unit)

566 The Generation of 1898 A. Sánchez
In this course we will study the writers of the generation of 1898, with particular attention given to Valle Inclán, Unamuno, and Maeztu. (1 Unit)

688 Country and City in the Latin American Novel Camacho
This course studies the contemporary Latin-American novel in its most significant aspect: the literary evolution of the space or setting in which the novel takes place. (1 Unit)

769 Contemporary Spanish Theater Doménech
The course will deal mainly with the works of Valle-Inclán, García Lorca, and Buero Vallejo. It will also incorporate other playwrights whose works may be currently on the stage in Madrid. (1 Unit)

PROFESSIONAL PREPARATION FOR TEACHERS

692 Acquisition of Spanish as a Second Language: Practice Griffin
This course has been specially designed for the graduate student who plans to teach Spanish. Authentic oral and written texts are used in the elaboration of didactic materials used for teaching Spanish as a second language. (1 Unit)

General Remarks: *Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities with programs at the Instituto Internacional. Permission from the director of the Middlebury program is required.*

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Languages and International Studies
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Languages and International Studies, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."